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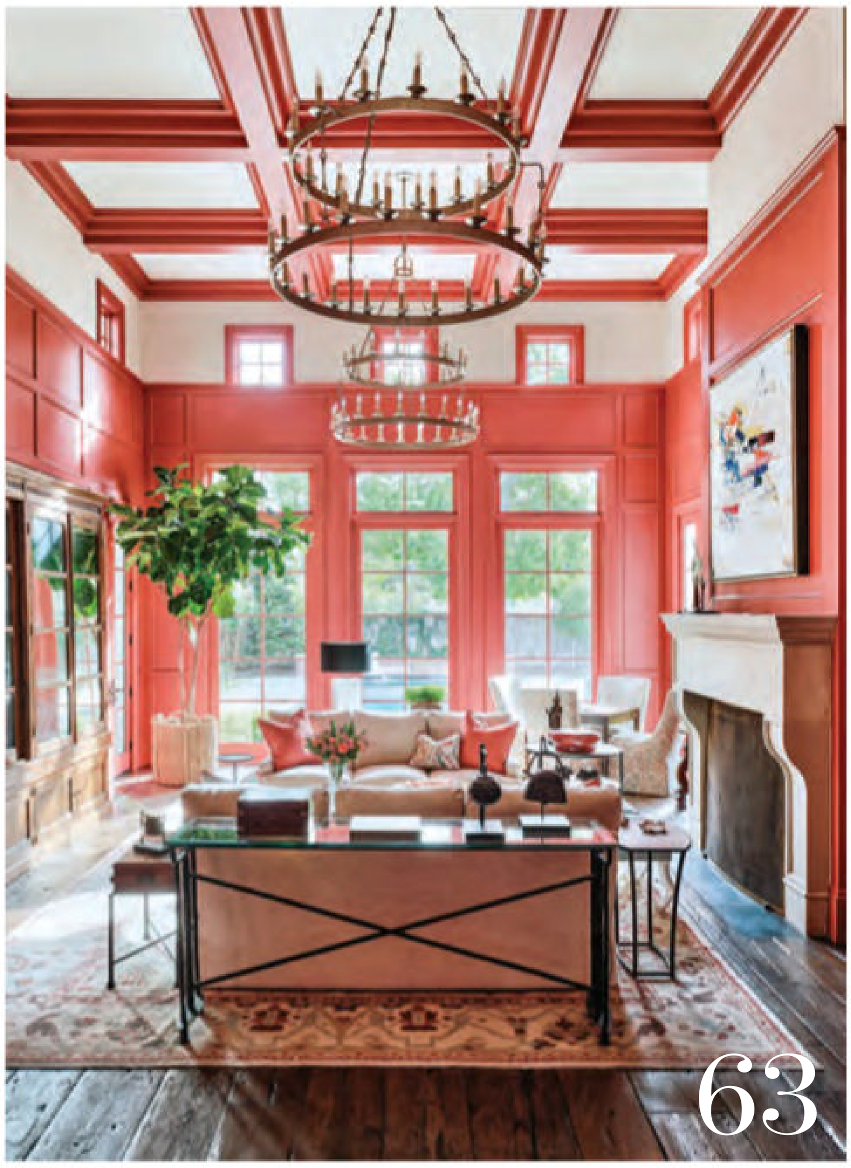

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Outdoor Delights

This is the season for celebrations—weddings, graduations, Mother's Day, Father's Day, as well as just the small things that deserve to be celebrated. Now that the weather has turned warmer, we have the opportunity to open the doors and extend the party to the outdoors. We bring the good dishes outside and create a tablescape that is worthy of the finest dinner party. In my opinion, setting a beautiful table makes the event more memorable and shows your guests that you took time to make it special.

In this issue, we showcase residences across the South that are fresh, functional, and most of all, inviting. In Atlanta, Spitzmiller & Norris reimagined a historic home to make it more livable for the current owners. In Houston, Sandra Lucas of Lucas/Eilers Design Associates infused a house with a dramatic apricot color that perfectly suits the homeowners. Amy Morris leaned into the relaxed vibe of Hilton Head to deliver a perfect entertaining home. William T. Baker and Susan Bozeman teamed up to design a Southern getaway with New England style.

In Antiques Obsession, we highlight mantel clocks, and Destinations features The Duke Mansion in Charlotte, North Carolina. Our Designer Q&A catches up with Brooke & Steve Giannetti and talks with them about their recent move from Ojai to Leiper's Fork, Tennessee, and the opening of their new store, Patina Home & Garden. As the days grow longer, I hope you will open your home and outdoor living areas and enjoy the unique fellowship that occurs at the table.

Lynn

Lynn Lee Terry, Editor

What We're Seeing

Perfect Planter: The Willy Guhl hourglass planter adds a sculptural element to any area. Atlanta Planters, atlantaplanters.net

Garden Party: Enjoy alfresco dining with these pink-and-green block print accents. Peony garden tablecloth. Mrs. Alice, mrsalice.com

Soothing Shade: Create a shaded oasis with the Skyros Designer Umbrella that features Sunbrella fabric. Frontgate, frontgate.com

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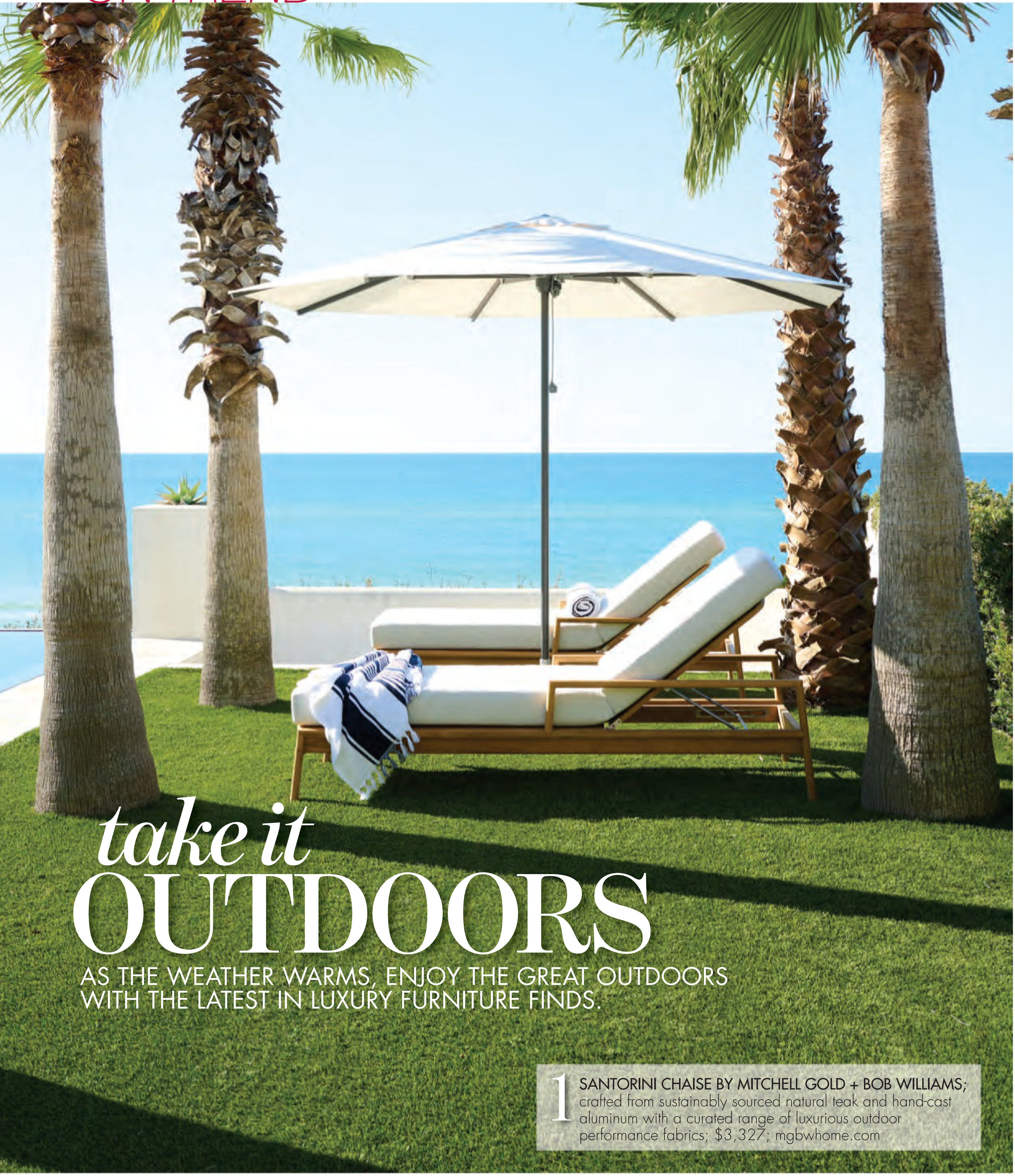

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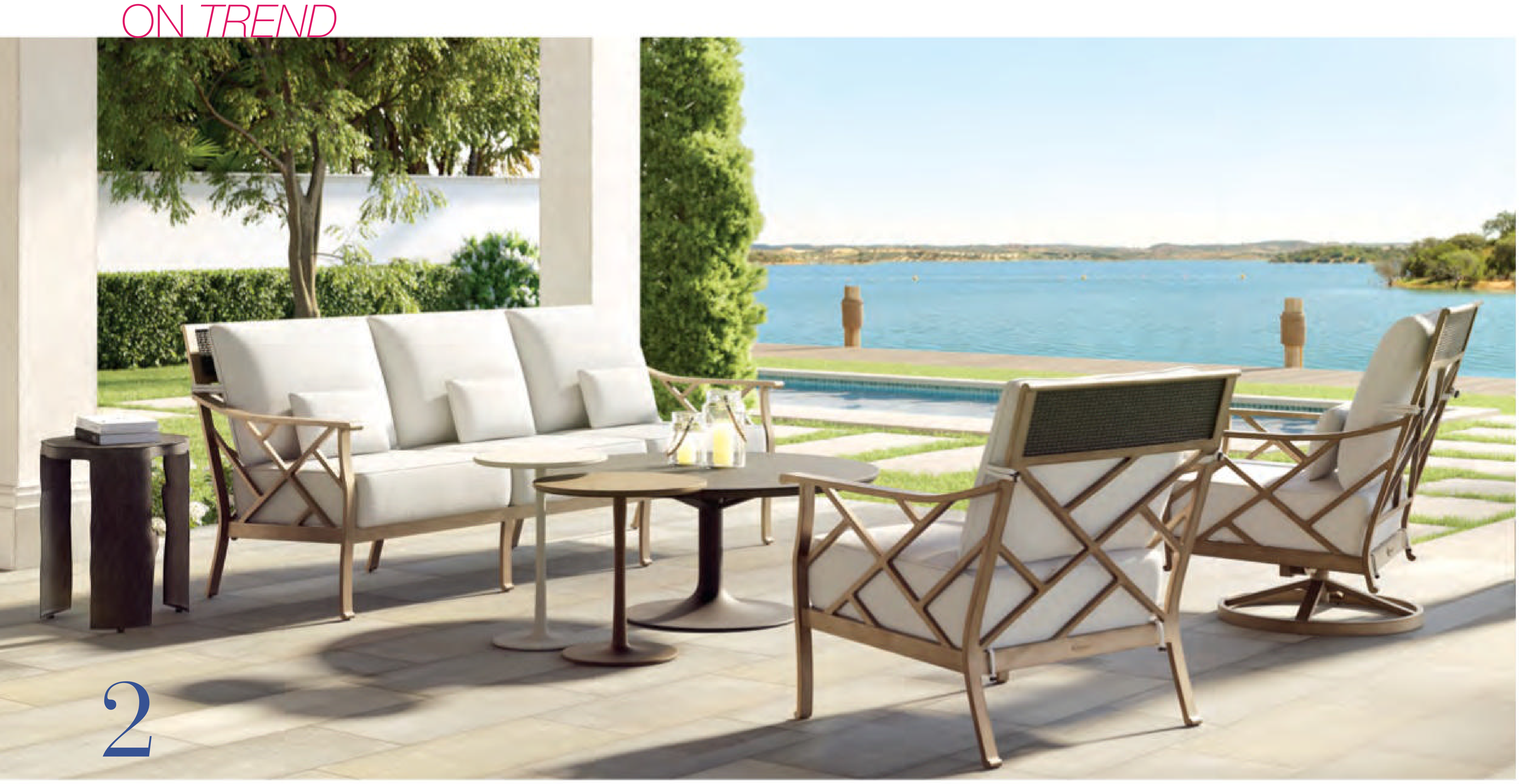
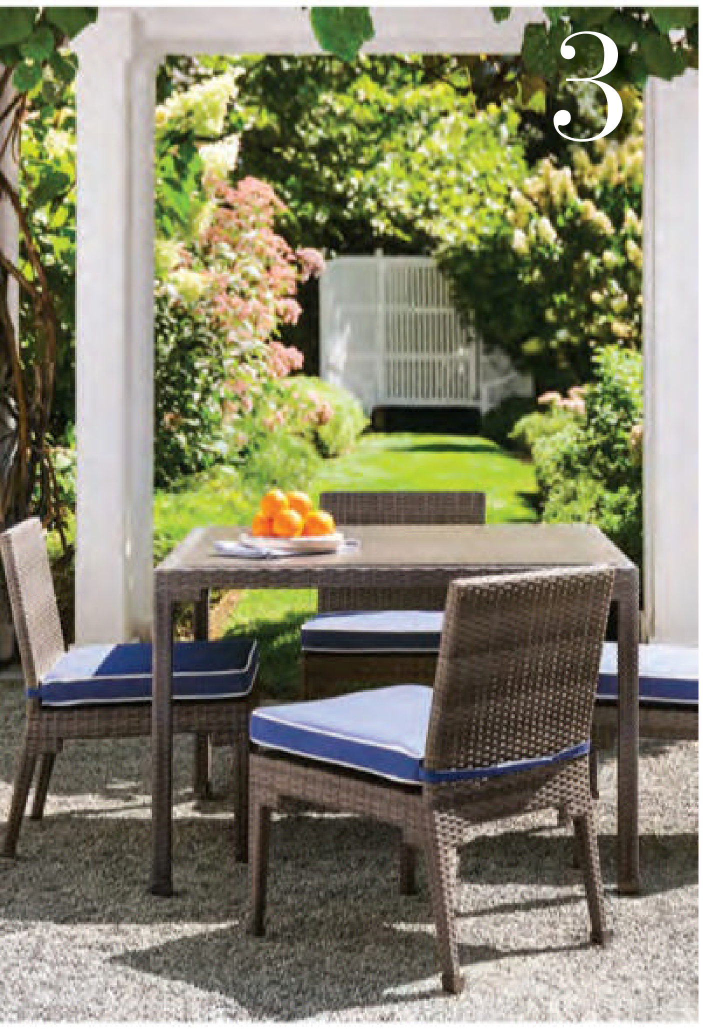


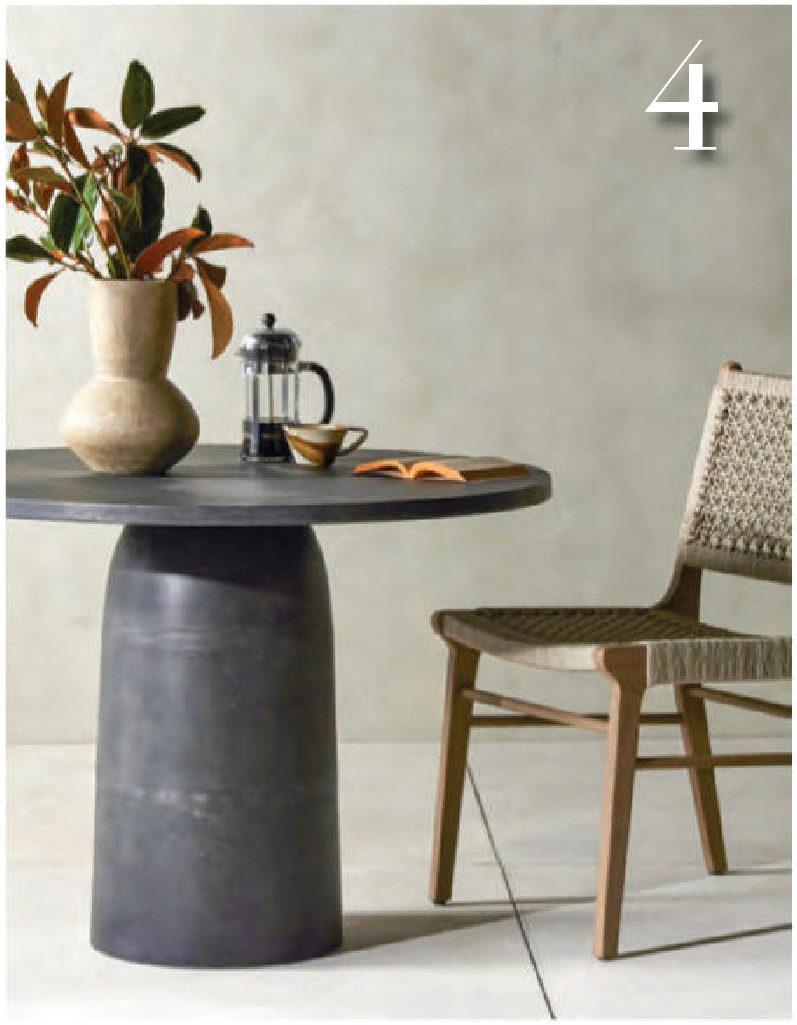
2 **KORDA DEEP SEATING COLLECTION BY CASTELLE;** 100% aluminum frame features a Chippendale-inspired design that can be powder coated in a selection of finishes; price available upon request; castellefurniture.com

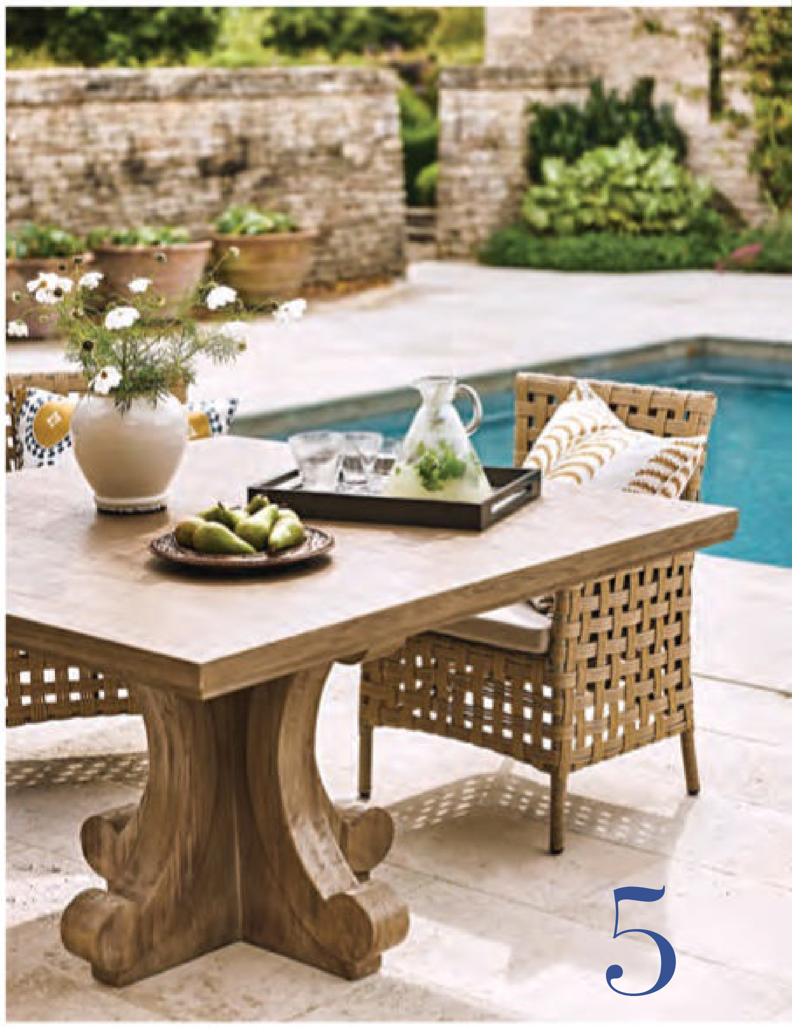
3 **LORENZO SQUARE DINING TABLE AND CHAIRS BY ALEXA HAMPTON FOR WOODARD;** inspired by Italian Coastal living and created in *grigio* all-weather weave; price available upon request; woodard-furniture.com

4 **BASIL OUTDOOR DINING TABLE BY FOUR HANDS;** an aged gray finish highlights aluminum's natural depth for a sleek, simple look with implied movement that is stylish indoors or out; 42" D; $825; fourhands.com

5 **TJIKKO DINING TABLE & CORADEW ARMCHAIR BY OKA US;** table is constructed of resin, making it suitable for indoor or outdoor use; armchair features woven weather-resistant rattan; table, $3,495; chair, $595; oka.com/us







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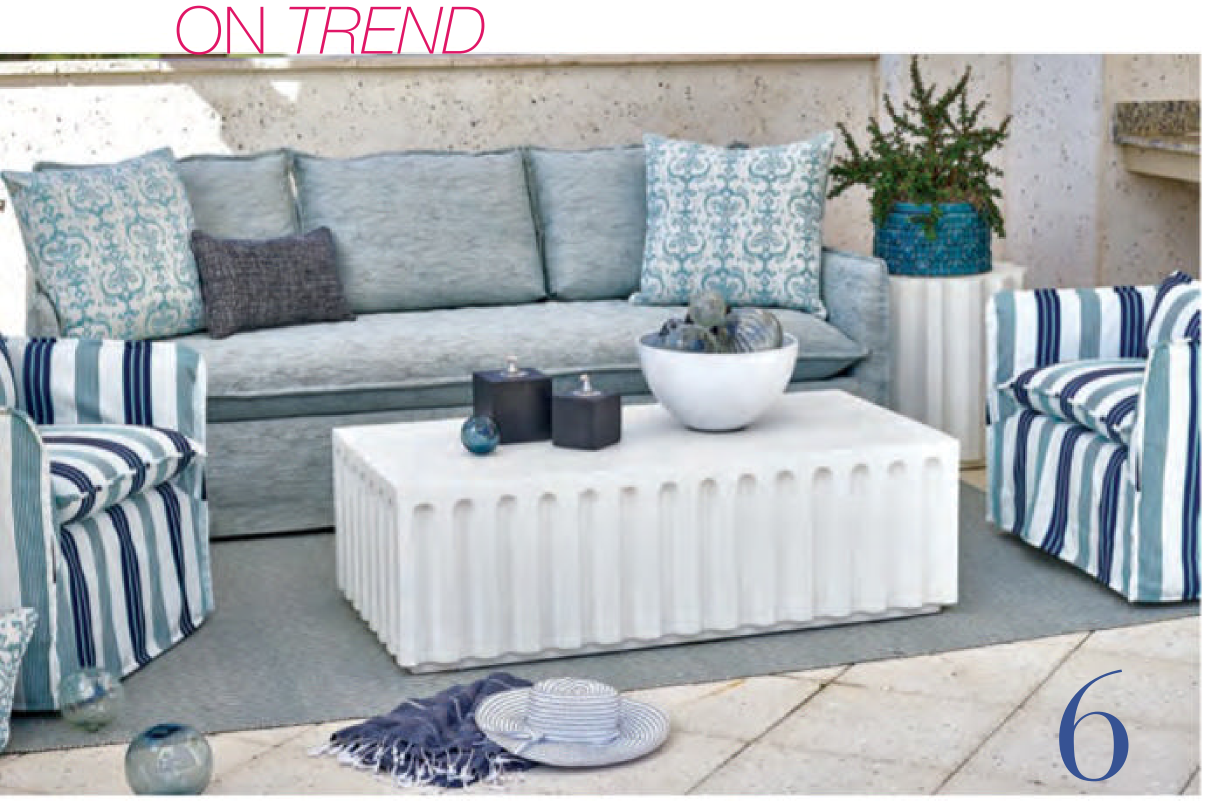
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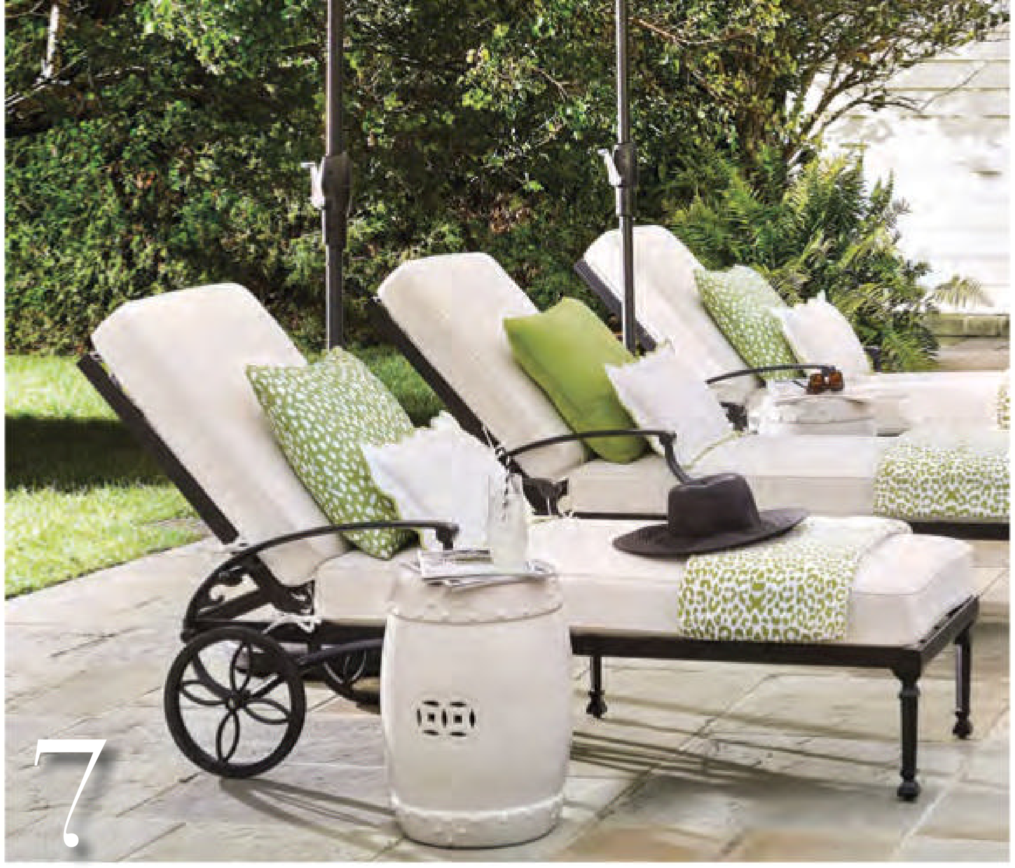
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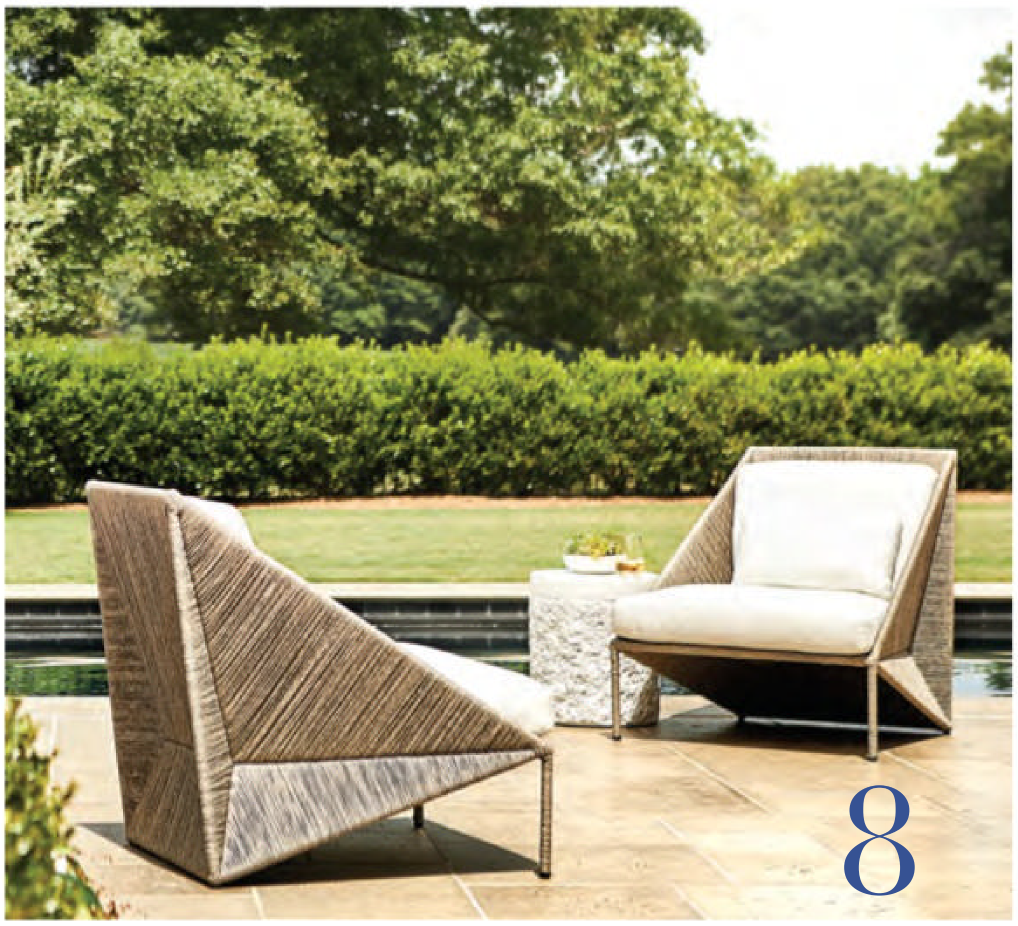
6 **EDISTO COCKTAIL TABLE WITH SIESTA KEY OUTDOOR SLIPCOVERED COLLECTION BY UNIVERSAL;** Edisto is crafted of cast concrete and showcases contemporary lines; Siesta Key offers a relaxed silhouette with stylish flat welt details; Edisto $1,440; Siesta Key starting at $3,100; universalfurniture.com

7 **AMALFI CHAISE WITH CUSHIONS BY BALLARD DESIGNS;** crafted of cast aluminum with a beautifully scrolled back; starting at $959; ballarddesigns.com

8 **ORIGAMA CHAIR BY BERNHARDT;** all-weather wicker in egret grey finish is drawn into straight lines that bend and bisect into expert folds over a metal frame; $4,100; bernhardt.com

9 **TWINS DINING COLLECTION BY SEBASTIAN HERKNER FOR EMU;** outdoor furniture that blurs the line between indoor and outdoor furnishings; available in teak or teak and aluminum; starting at $3,377; emuamericas.com

10 **NADETTE DAYBED BY FRONTGATE;** designed for comfortable, all-day lounging, its all-weather wicker is woven around a powder-coated aluminum frame with Sunbrella canopy and cushions; starting at $5,199; frontgate.com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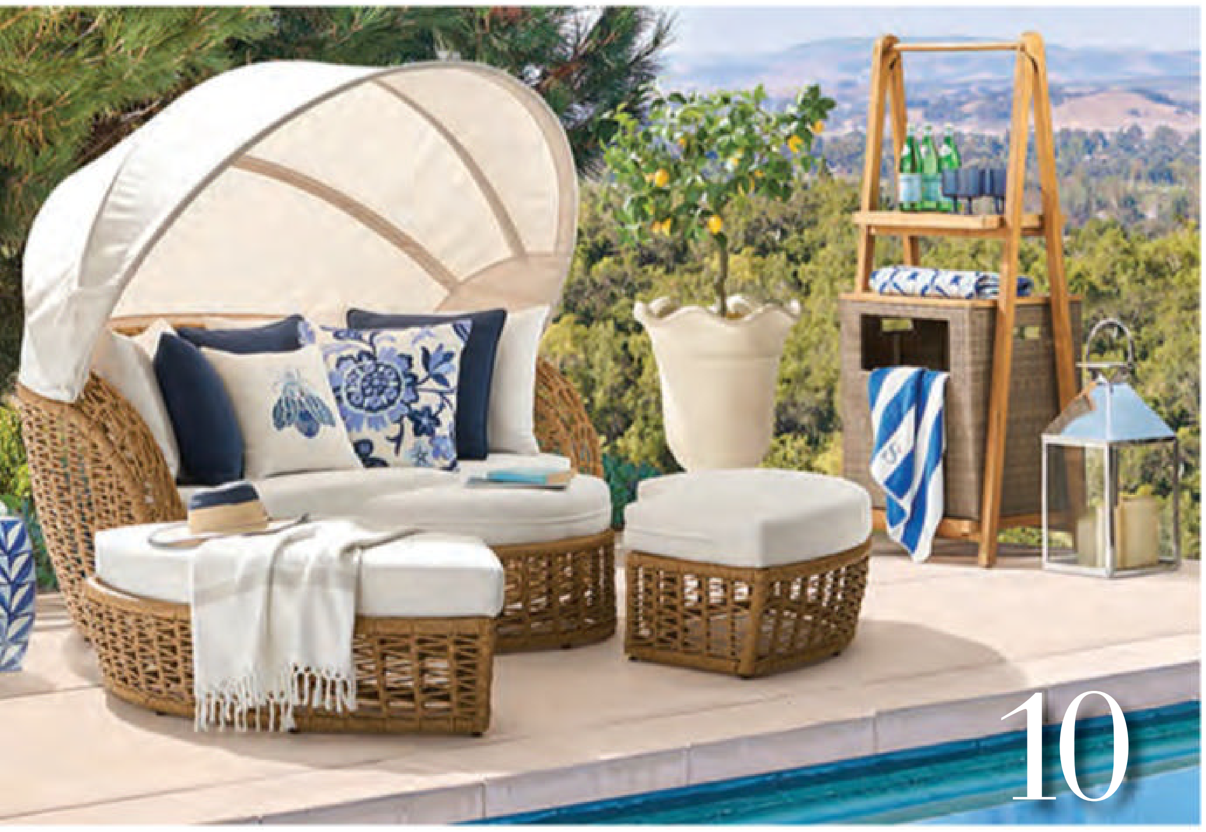
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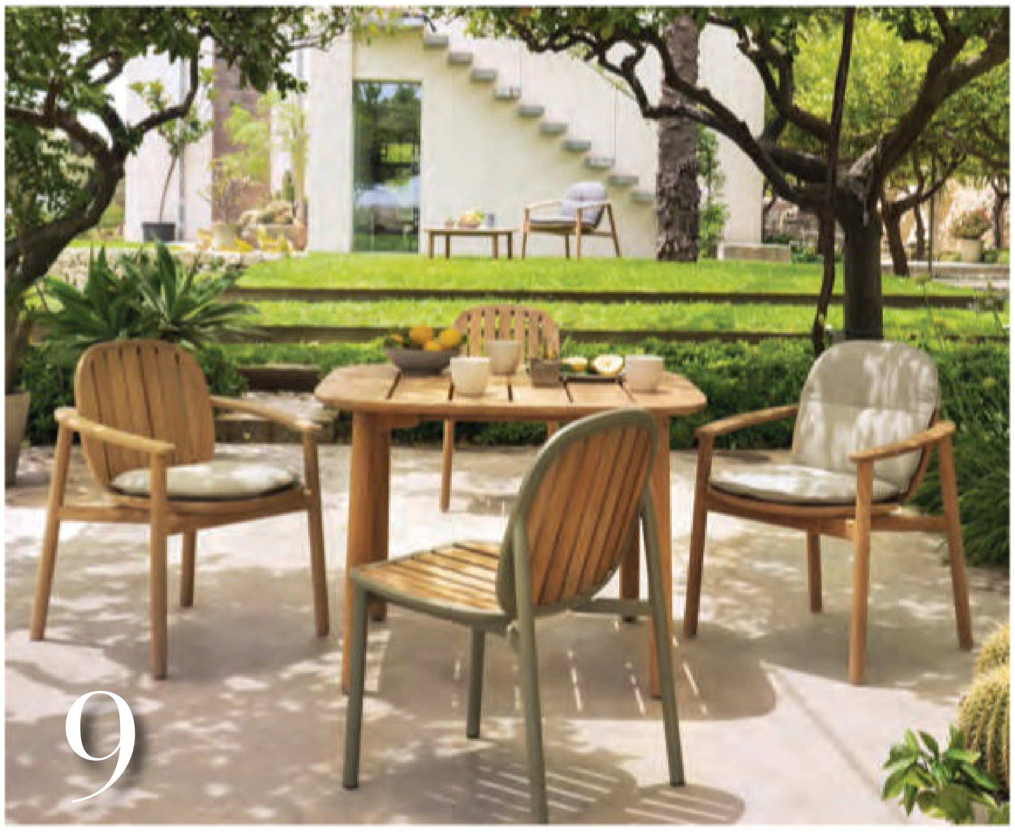
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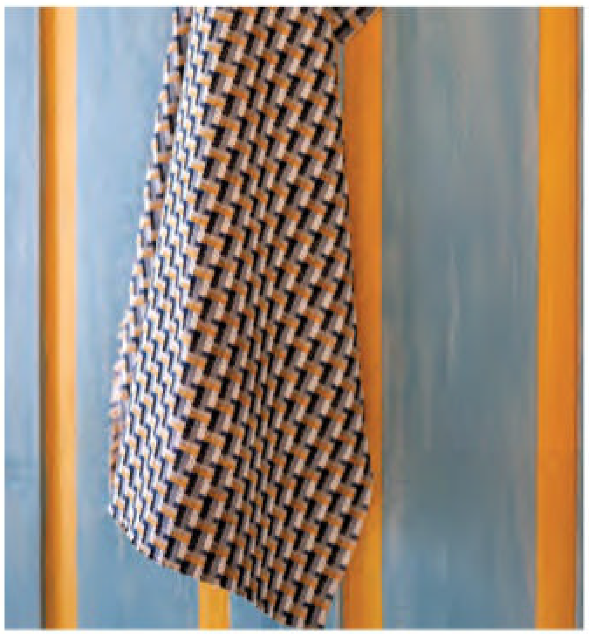

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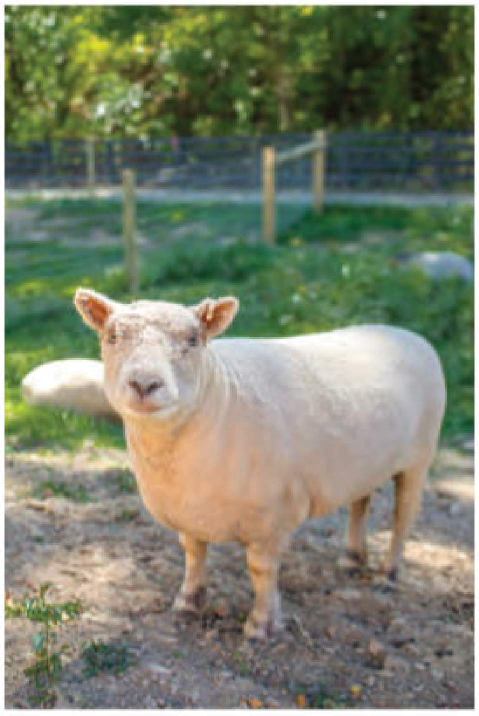


Brooke and Steve Giannetti

AFTER DECADES OF LIVING IN CALIFORNIA, WHERE BROOKE AND STEVE GIANNETTI DESIGNED A PERSONAL OASIS DUBBED PATINA FARM IN OJAI, THE COUPLE PULLED UP STAKES LAST YEAR AND HEADED EAST WITH THEIR MENAGERIE OF BELOVED ANIMALS IN TOW. WE CATCH UP TO LEARN MORE ABOUT THE COUPLE'S NEXT CHAPTER AND HOW THE DESIGNER AND ARCHITECT TRANSLATE "PATINA STYLE" WITH A SOUTHERN ACCENT IN LEIPER'S FORK, TENNESSEE.

TEXT KAREN CARROLL

***Southern Home* (SH):** We'll begin with a question we're sure you've been asked many times recently. Y'all created such an idyllic home, Patina Farm, in Ojai, California, and the rest of us fell in love with your house, land, and animals through your books, blog, and videos on social media. Why in the world would you ever leave?

Steve Giannetti (SG): It's what we do—we make cool things. I think we'd done everything we could do there, and what was also happening was Brooke had dreams for a place where we'd be more closely tied to a community, could host tours and events, and have more visitors. We started talking about moving somewhere that would be easier to do, with a bigger canvas to design.

SH: What led you to Leiper's Fork, Tennessee, and the South in general?

SG: I was working on a couple of projects in Tennessee and became drawn to the landscape, the people, the little towns. I told Brooke about it, and she began coming with me on trips. Eventually it started to feel more like home than home did.

Brooke Giannetti (BG): The community is creative, super friendly, with a lot of people interested in the same things we are—learning about the land and how to be more self-sufficient, have animals in our lives, and be part of an ecosystem with all that connected.

PHOTOGRAPHY COURTESY OF BROOKE AND STEVE GIANNETTI AND LISA ROMEREIN

SH: We're thrilled to have you in our corner of the world. Tell us about your new home and venture, Patina Meadow. How did you find the property, and what was your first impression?
SG: I spotted it online and suggested to Brooke that we go take a look. We pulled around the corner and came across a creek and all this land—100 acres—with an 1850s log cabin sitting right up in the front. I think Brooke was sold from the beginning.
BG: It's pretty spectacular, in what locals call a holler, a little valley, with all these terraces of pastures that go up and up, surrounded by forest, rock formations, and multiple streams running through. We're still discovering the extent of the property's beauty on our daily walks.

SH: Your previous house captured such a sense of place. How will you interpret the setting in Leiper's Fork?
BG: Because I'd lived in California my entire life, it was clear what we wanted to build there. Here, we're learning. Steve designed a house that we planned to build higher up on the property, but first we renovated the original log cabin to live in during the process. Once we moved in, we loved it so much that we don't think we're going forward with the other house. As wonderful an architect as Steve is, he can't replicate the charm of these 170-year-old log walls. The quirkiness, that they lean, and nothing is straight—it has so much personality. Rather than putting effort into a larger house that seems like overkill for us, we're focusing on what will bring life more meaning and sustain us, both emotionally and physically.

SH: Steve, what was your perspective on scrapping plans for new construction and scaling down in the log cabin?
SG: I design a lot of large houses, and even then, people live in a relatively few rooms. The cabin is 1,800 square feet, but it's very open, and we've made updates and additions, like the main bedroom. Given that our children are grown, we didn't need all the bedrooms we had in Ojai. And there's plenty of other projects to focus on to realize our vision for what we're building here.
BG: Now that it's just the two of us and four shih tzus living in this house, we'll keep our day-to-day life relatively small in the cabin and build what we're calling the human barn. We constructed the animal barn first, reusing wood from the dilapidated one already on the property. The human barn will have a studio where we'll make pottery and have classes, as well as an entertaining space where we can have other kinds of events or gather as a community. And then on the second floor, there'll be a couple of apartments, including one for our daughter Leila, who is helping us create the gardens and bloomery we'll start planting this spring. When the kids visit, they want their own private space.

SG: Because they know at 4:00 a.m. we'll be getting up to feed the animals! When we renovated the cabin, we put windows all along the back, and now we look out to the pasture in the morning, and the cows, donkeys, and sheep are waiting for us.

SH: And how has all your varied herd settled into their new environs?
BG: Within a couple of weeks of being here they started growing thick fur coats. They've never looked fluffier. Experiencing four true seasons is new for them—and for us—but they have such terrific natural instincts. Everyone is happy.

SH: You defined "Patina Style" in your first book 12 years ago and continued to showcase this aesthetic in your latest book, *Patina Homes*. How does your style continue to evolve, and has your transition to Tennessee influenced it in any way?
BG: It hasn't really changed. It's the idea that natural materials age more beautifully over time and antiques bring a story to interiors in a way that new pieces don't. We're very inspired by what surrounds us, and obviously this landscape is different from Ojai, but stylistically we've always pulled from nature, with lots of texture and greens, blues, and browns. Fall here was so spectacular that I did find myself bringing in more warm hues, whether through cut branches or blankets and linen pillows in burnt orange. Nothing compares to Mother Nature for showing what seasonality in decorating means.

SH: What element makes a space truly sing for you?
SG: In architecture, it's light and the interior's relationship to the outside. Our house got so much better when we put windows in the right spot to capture light in the best way. But a house doesn't really sing until you bring in antiques and the people and things you love.
BG: Color palette. We respond to color emotionally, and it's why I love natural, soothing colors—they calm me down.

SH: What has been the biggest adjustment living in the South?
BG: In LA and Ojai, we all rushed about our own lives in a lot of ways. Here, people tend to think of life in slower terms and want to have conversation, even in the grocery checkout line. When someone asks "How are you?" they seem to actually want to know. I remind myself, *Oh, okay, I need to slow down.*
SG: Well, I love having a nice glass of whiskey at the end of the day, so I fit into Tennessee pretty quickly. We've thought a lot about how we want to spend our time at this stage and how to update or upgrade the quality of each moment. We'll be concentrating on Patina Meadow and our shop, Patina Home & Garden, rather than designing other

projects. Whereas Brooke used to spend a lot of her time decorating for clients or on the computer answering emails and connecting with people on Instagram, now she loves being in the store, making everything beautiful and talking with people face-to-face.

SH: We'd love to hear details about the shop.

BG: Patina Home & Garden is in the center of Leiper's Fork, in what was once the town's general store back in the 1800s. We've established three core tenets: community, history, and nature. It's a place where the community can gather and where we gather and sell things we believe make a good and beautiful life. It's also about respecting the history of Leiper's Fork, becoming part of that history, and then honoring nature through the decorative items we carry. There's also a farm shop where we offer all-natural, delicious provisions from local and like-minded makers. I called my original blog Velvet & Linen because I've always loved a high/low mix, and that's reflected in the store. You'll find reasonably priced linen pillows or beeswax candles next to a luxurious alpaca throw or Swedish antique.

SG: One of the fun things we've done is create a "pickers' corner." We made it almost like a living room, and folks who can really play will stop in, hang out, and try out all the vintage guitars on the wall.

SH: Whether for your own house or the store, what's something you're always on the hunt for?

BG: I can't say no to an 18th-century Belgian verdure tapestry with greens, blues, neutrals, and the right amount of wear. It's both regal and rustic and sets the mood for a space.

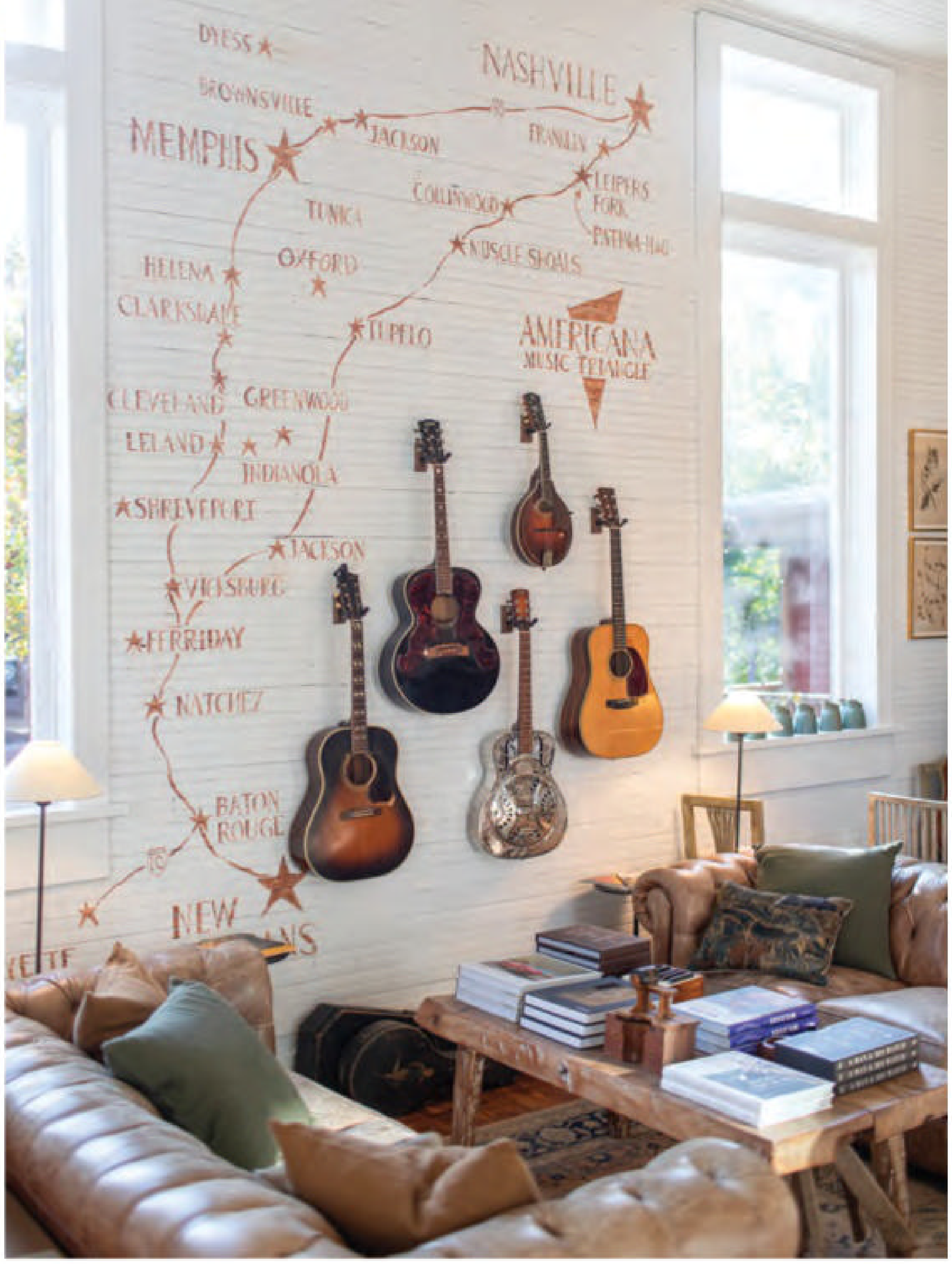
SG: A great leather chair that's a little worn, super comfortable, and feels like it's been around for a while.

BG: Kind of like Steve!

SH: You seem in tune with one another in every way, but is there a skill or trait the other has that you wish you had?

SG: Brooke's trust-her-gut instinct. I know too much about too many different styles that I learned in architecture school, and that hangs me up sometimes. Brooke lives in a very clear world where she knows exactly what she likes and will tell me if I've missed the mark.

BG: Steve's ability to communicate through his drawings. I joke that English is Steve's second language and drawing is his first—and he speaks it eloquently.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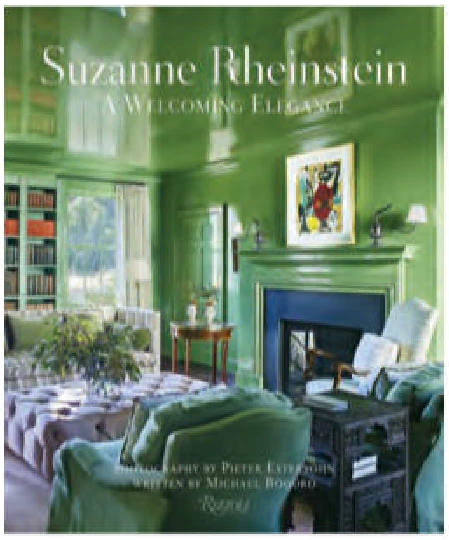
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Written by Michael Boodro
Rizzoli

Legendary interior designer Suzanne Rheinstein has perfected the art of modern elegance and relaxed, timeless simplicity. In her latest book, *A Welcoming Elegance*, Rheinstein shares with readers six new residences, each featuring a meaningful mix of antiques, furnishings, art, and textiles that make her interiors feel both welcoming and luxurious. She has captured her clients' distinct personalities and individual aesthetics in the way she layers their personal collections, family heirlooms, and favorite pieces of art with antiques, textiles, and nuanced color palettes. "Having beautiful things around you is wonderful, but living beautifully is more important," says Rheinstein.

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Simple Elegance

THE JOY OF HOME
Ashley Gilbreath

IN HER NEW BOOK, INTERIOR DESIGNER ASHLEY GILBREATH CREATES CASUALLY ELEGANT HOMES WITH HER FRESH TAKE ON INTERIORS.

Ashley Gilbreath's design aesthetic is guided by her respect for family and tradition with an eye on practicality. In her debut book, *The Joy of Home*, Gilbreath showcases her breadth of style with the nine homes featured and firmly establishes herself as a fresh voice in the design world. The book illustrates gracious everyday living in city, beach, and mountain homes. Gilbreath has mastered the art of mixing antiques with newer furnishings and art to give a room soul. Her work is comfortable and understated, and will stand the test of time.

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Time-Honored Tradition

WHETHER FANCIFUL OR SUBDUED IN STYLE, ANTIQUE MANTEL CLOCKS REMAIN VALUED FOR THEIR DIGNIFIED GOOD LOOKS AS MUCH AS THEIR ABILITY TO TELL TIME.

TEXT **JENNIFER BOLES**

In today's digital age, it is easy to forget that clocks were once considered so important that they were almost always displayed prominently in one's home, a domestic tradition that was born in the 17th and early 18th centuries. Often a combined effort between clockmakers, who were responsible for the movements that allowed a clock to tell time, and craftsmen, who designed and built the cases that housed a clock's movement, clocks intended for use at home were limited early on to either tall floor clocks or table clocks. That changed, however, by the mid-18th century, when sophisticated French tastes encouraged what would become a golden age of clock design.

Considering how luxurious many well-heeled 18th-century French rooms were becoming, all manner of household furnishings, such as the increasingly popular clock, required upgrades to conform to their newly lavish surroundings. Some of those upgrades included the introduction of the cartel clock, which is an elaborately carved clock intended to be hung directly on a wall, as well as the bracket clock, essentially a table clock that is displayed on a coordinating wall bracket. But as the fireplace began to assume a central role in 18th-century interiors—seating was often positioned close to these all-important sources of heat and light—attention began turning to how best to adorn the tops of fireplace mantels. While porcelain garnitures became a popular form of mantel-top decorations, so too did a new style of clock whose smaller proportions were made for shallow mantel ledges: the mantel clock, which in the hands of French craftsmen became less like a clock and more like an elaborate sculpture.

Primarily made of gilt bronze and sometimes embellished with porcelain or marble, French mantel clocks were designed to reflect the leading fashions of the day. In the mid-18th century, that meant exuberant, and sometimes fantastical, rococo flourishes, such as clocks disguised as gilded elephants supporting enameled numerical dials on their backs or exotic characters brandishing chinoiserie-style umbrellas. By the late 18th century, however, the ascendant neoclassical style was evident, with figures such as Venus, putti, and other mythical subjects gracing mantel clocks, themes that remained in favor well into the 19th century. Not just an elaborate facade, French clocks continued to be technically advanced, with some clocks indicating not only time but also the phases of the moon.

In 18th- and early-19th-century England and America, French

gilt-bronze versions were considered the *ne plus ultra* of mantel clocks, but not to the exclusion of homegrown innovations. Boasting a tradition of serious clock making—in the late 17th and early 18th centuries, English clock movements were considered some of the most complex in the world—English clockmakers and designers began to develop a more restrained style of mantel clock in the mid-19th century, which entailed elegant wooden cases with applied finishes, a form that became popular not just in England, but even in the clock-design capital, France. The Americans, on the other hand, turned their attention to making over the manufacturing process. In the early 19th century, clockmaker Eli Terry of Connecticut conceived and implemented a manufacturing process that allowed for the mass production of clocks, a development which drove down their prices, thus making them affordable to the middle classes. Other American clockmakers followed suit, including Seth Thomas, whose well-known clock company continued to operate until the early 21st century. Although smartphones may have supplanted clocks as our go-to timepieces, for die-hard traditionalists and collectors alike, antique clocks have yet to succumb to the vagaries of time.

need to KNOW

- Because of the variety of antique mantel clocks, collectors typically gravitate to the style or genre they find most interesting. For Atlanta interior designer and clock collector Don Easterling, that would be English clocks with French movements. "I particularly like Georgian and chinoiserie-style clocks. English clocks seem to be popular, because they were made extremely well back in the day." Antique French clocks are also highly collectible, particularly to those with French-leaning tastes.

- According to Easterling, "You can purchase a charming European 1920s' or 1930s' clock starting at $500. The more period mantel clocks are typically well over $1,000. In my experience, American clocks, which tend to be really simple, seem to be less expensive than a lot of the French and English versions I have seen." Easterling has been told that brass or metal faces are more valuable than porcelain faces.

- "It's always nice when a clock has all of its original parts and is in good working order. Make sure the face and glass are in good condition," says Easterling, who avoids buying clocks that have missing parts, damage to the veneer, or have been altered. "It definitely reduces the value if the clock is in bad mechanical condition, but if I really like the way a clock looks, I will buy it regardless of its working order and just use it for decorative purposes."

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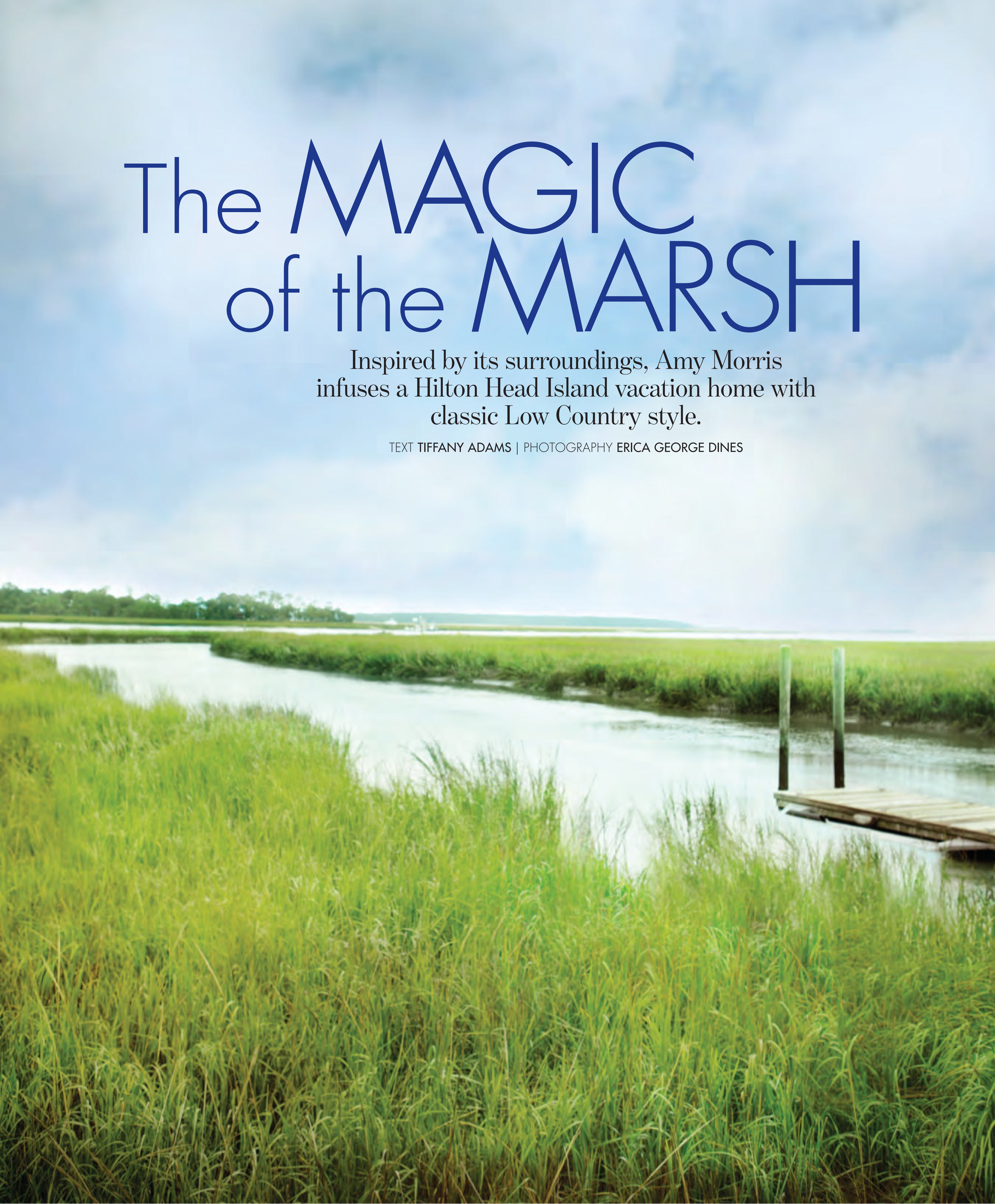
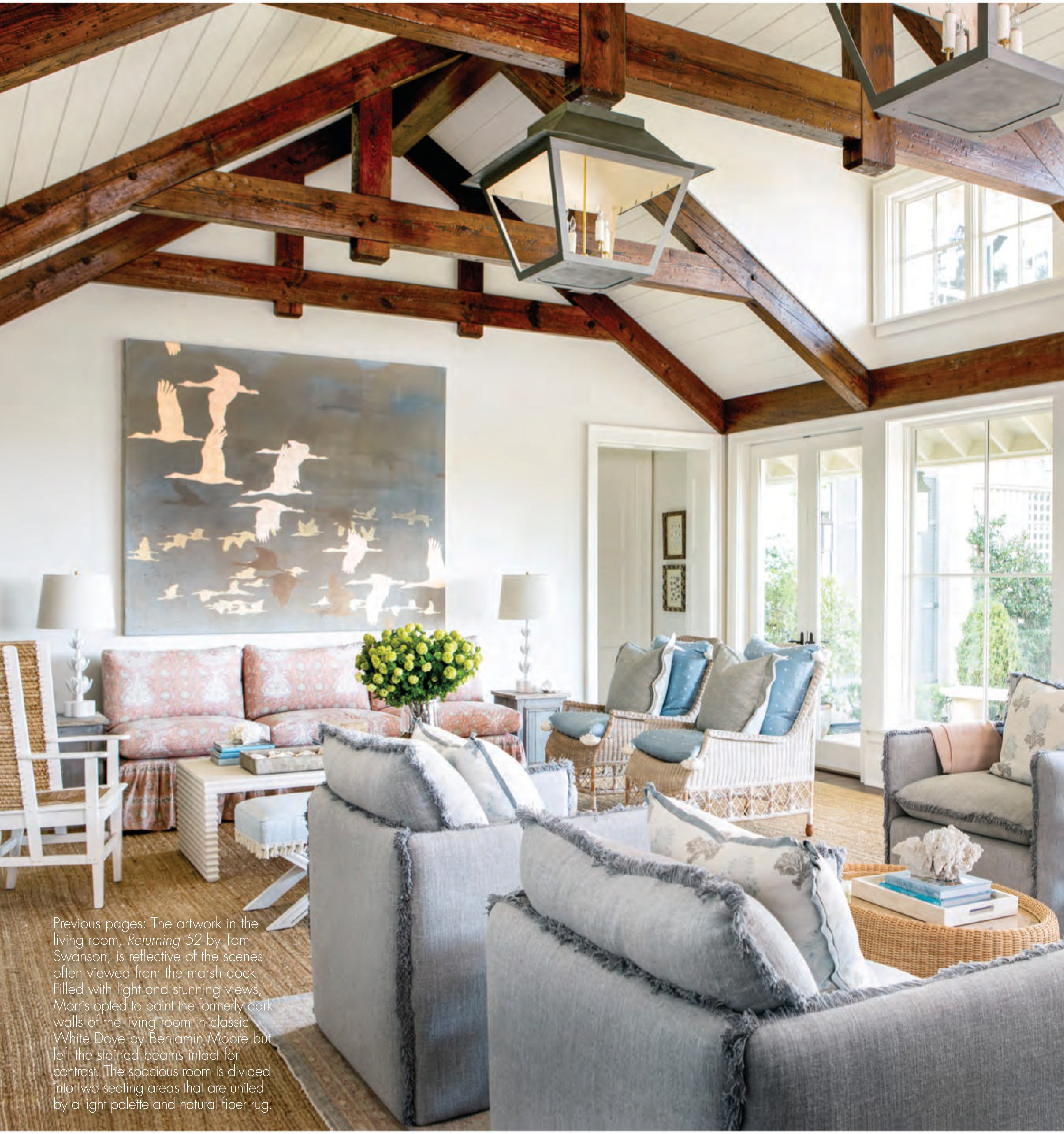
Southern Coastal Living
GARDENS
STYLE AND SUBSTANCE
ALL SEASONS

The MAGIC of the MARSH

Inspired by its surroundings, Amy Morris infuses a Hilton Head Island vacation home with classic Low Country style.

TEXT **TIFFANY ADAMS** | PHOTOGRAPHY **ERICA GEORGE DINES**





Previous pages: The artwork in the living room, *Returning 52* by Tom Swanson, is reflective of the scenes often viewed from the marsh dock. Filled with light and stunning views, Morris opted to paint the formerly dark walls of the living room in classic White Dove by Benjamin Moore but left the stained beams intact for contrast. The spacious room is divided into two seating areas that are united by a light palette and natural fiber rug.

In the entry, an understated coastal look is introduced through numerous textures and marine-inspired accents.

It only took one 20-minute visit to this South Carolina property for Nicole Lynch and her husband, William, to sign a contract with the realtor. "It's a magical place," Lynch says, noting their family's love of the outdoors and fishing. The couple were taken with this house specifically due to its location at the tip of a point in Sea Pines Resort, offering a sweeping view of the marsh. "From the dock, you can see all the activity with the fishermen going out and the ferry coming in," she says.

Positioned on Lawton Creek, the couple purchased the house in 2019 and christened it Lawton Landing. The spacious five-bedroom property, which includes a guesthouse, had been renovated through the years by its previous owners; however, it needed a refresh to match the Lynches' style and be more reflective its surroundings. They called on Atlanta-based designer Amy Morris to refine and

Clockwise from opposite left: Commissioned photographs of the property by Rob Brinson now serve as art in the living and dining rooms. Located just off the entry, the media room is draped in blackout panels that close to create a cozy viewing space. Antiques from the Lynches' collection create a resting point in a vestibule leading to the primary suite. The entry hall is flanked by the media room and a paneled wall that features a curated mix of tortoise shells and local art.

personalize the interior for their family of five.

"Amy has a very high *get it* factor," Lynch says. "Whether it's a home in the Low Country or Cashiers, she can do that style and make it look like the client. She knew nothing about this house could be cookie-cutter." For this project, Morris paired Nicole's love of antiques and expertly curated fabrics with subtle nods to the nautical setting through textures and accessories. "For me, it's always about creating a look that fits my client. For example, you won't see Swedish antiques in all my projects," Morris says.

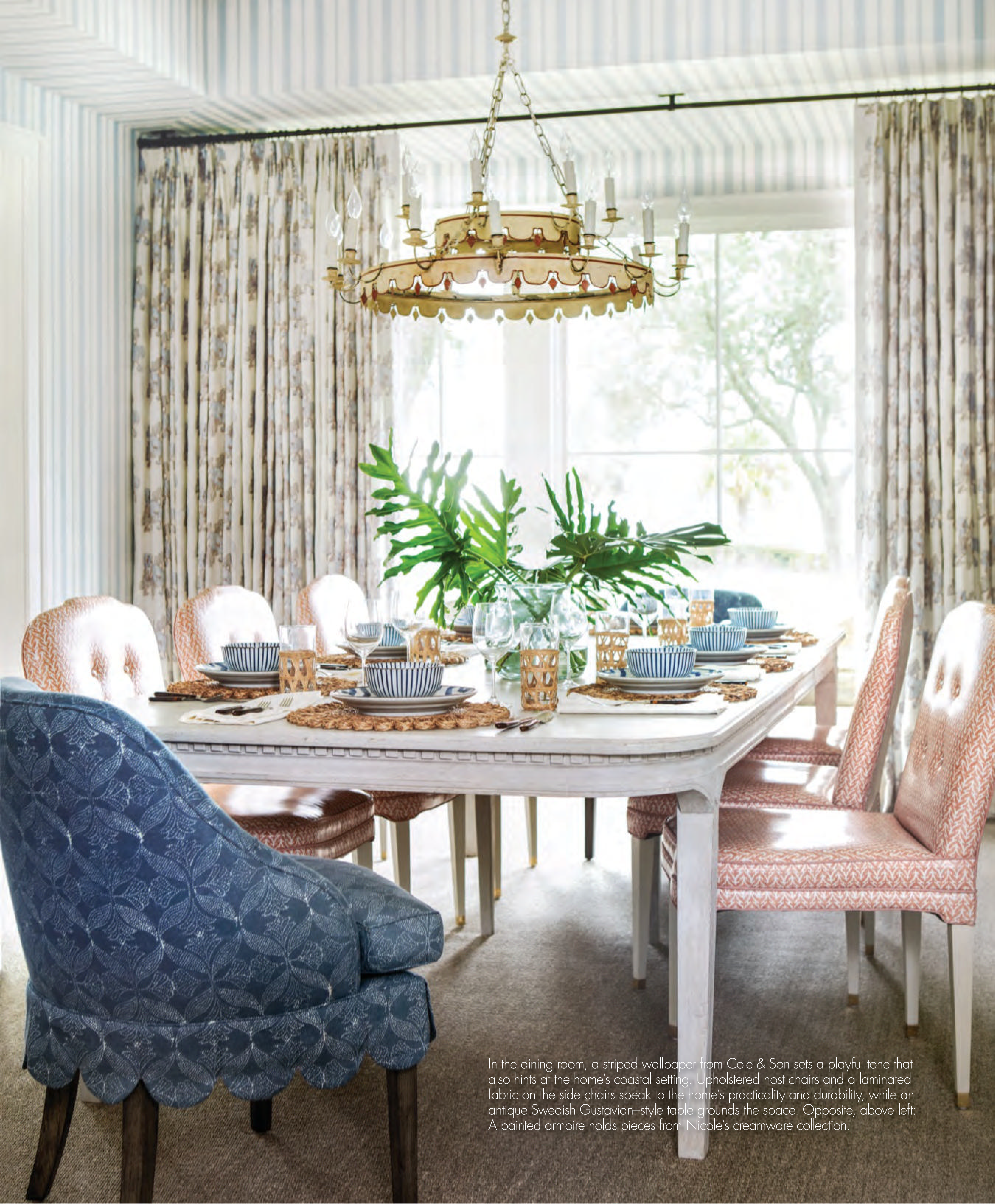
The vision starts at the front door where a painted cabinet and rope-framed mirror, both antiques, set the tone for what's to come. "We wanted to find a standout piece and also introduce the home's textures—the fibers, the sheers on the windows, and the coral—in the entry as a clue to what you can expect to see throughout," Morris says. Blue hues also hint at the palette that flows from space to space.

Having vacationed in Sea Pines Resort where the home is located, Morris was familiar with the local aesthetic and played this up in the design. For example, a gallery wall in the entry is composed of works by local artists—many of which the designer searched for over the course of the yearlong makeover. Tortoise shells, oyster baskets, and other finds reminiscent of the area show up throughout the home as thoughtful accents.

Throughout the process, Morris was mindful of the couple's three children, selecting durable options such as laminated chairs in the dining room while also incorporating whimsical pieces, as seen in the youngest daughter's room where an antique chair pairs with a modern acrylic desk.

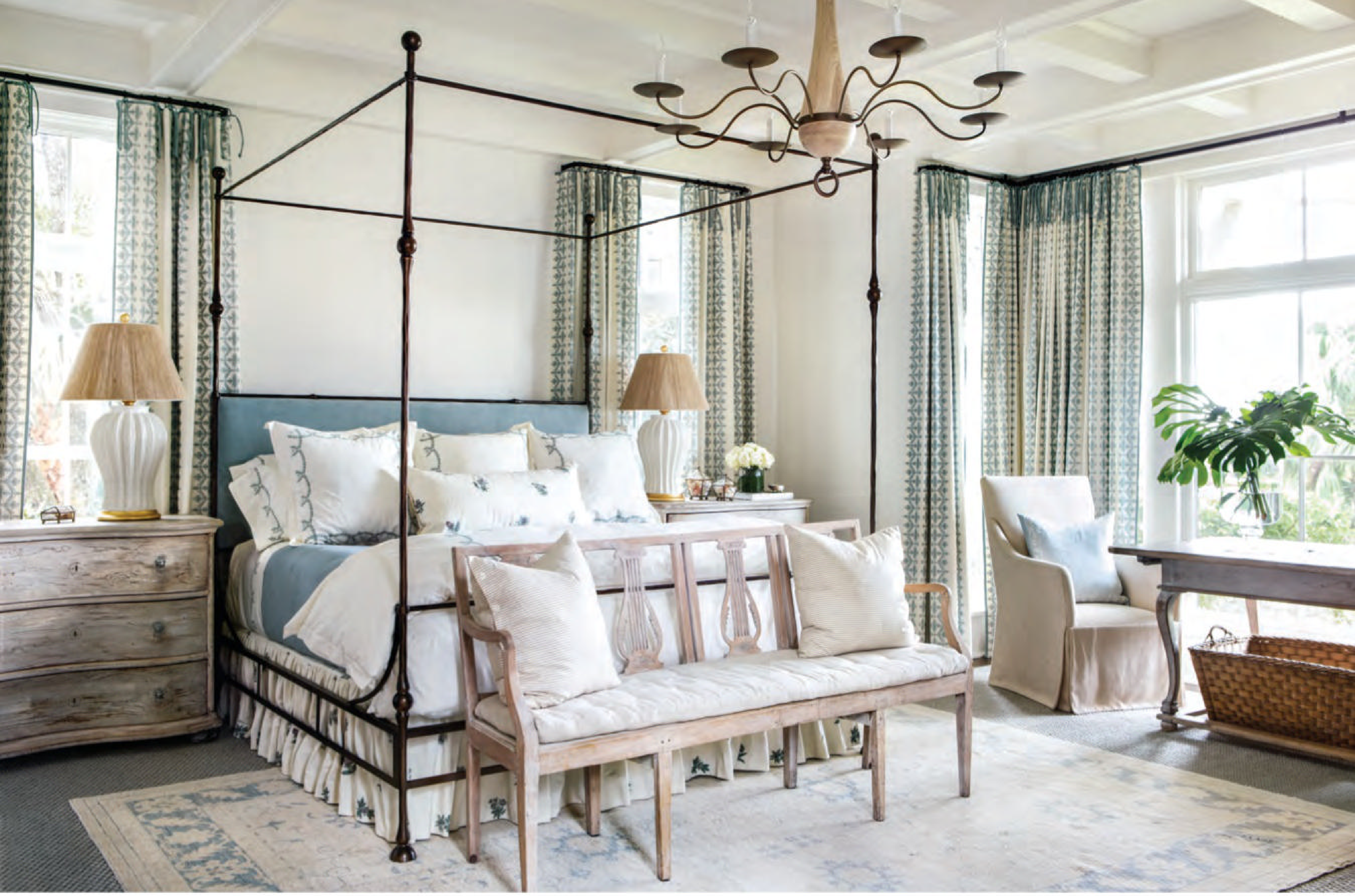
With Nicole's penchant for details, attention was given not only to fabric selection but also to fabrication, with pillows receiving button closures, bedding and drapery getting fanciful tie closures, and fringe appearing in a variety of executions. "Every detail was considered in this house, down to the trim on every pillow," Morris says.

Not surprisingly, the Lynches wanted the house to be a place where they could host friends and family both indoors and outdoors. Echoing the vacation vibe, Lynch says they also took some risks in the design, noting the dining room wallpaper in particular. "It's sort of a circus stripe, and I thought my husband might not go for it, but he loved it! Friends always remark that it feels like they are on a fun vacation when they come into this room, even though it's a formal dining room," she says. Outside, the retreat feel is most apparent on the dock that stretches out into the marsh. "We love to have cocktail hour there and will even bring a table out for dinner to enjoy the view," Lynch says.



In the dining room, a striped wallpaper from Cole & Son sets a playful tone that also hints at the home's coastal setting. Upholstered host chairs and a laminated fabric on the side chairs speak to the home's practicality and durability, while an antique Swedish Gustavian–style table grounds the space. Opposite, above left: A painted armoire holds pieces from Nicole's creamware collection.

Clockwise from top left: Located off the entry hall with access to the dining room, the bar is a hub for entertaining. To soften the design, fabric—rather than tile—covers the base of the cabinetry and backsplash. A painted, early 1900s sideboard offers display space, while a contemporary tulip table and rattan chairs bring casual style to the breakfast nook.



Clockwise, from bottom left: The primary suite's sea-inspired palette carries into the closet and dressing space. In the owners' bedroom, an iron bed by Mr. and Mrs. Howard for Sherrill Furniture mixes with an antique bench, table, and serpentine commodes that act as bedside tables. "Nicole has amazing taste in antiques, and we would often send pictures back and forth when shopping," Morris says of her client. Near the front entry, a courtyard with palm trees is emblematic of the home's Low Country style.

A HOME FOR ALL SEASONS

INSPIRED BY A PASSION FOR TIMELESS BEAUTY AND ART, A TEAM OF FRIENDS, OLD AND NEW, COMBINE TO DESIGN A COUPLE'S FOREVER HOME IN ATLANTA'S SANDY SPRINGS NEIGHBORHOOD.

TEXT **JEANNE DE LATHOUDER**
PHOTOGRAPHY **EMILY JENKINS FOLLOWILL**
STYLING **ELEANOR ROPER**

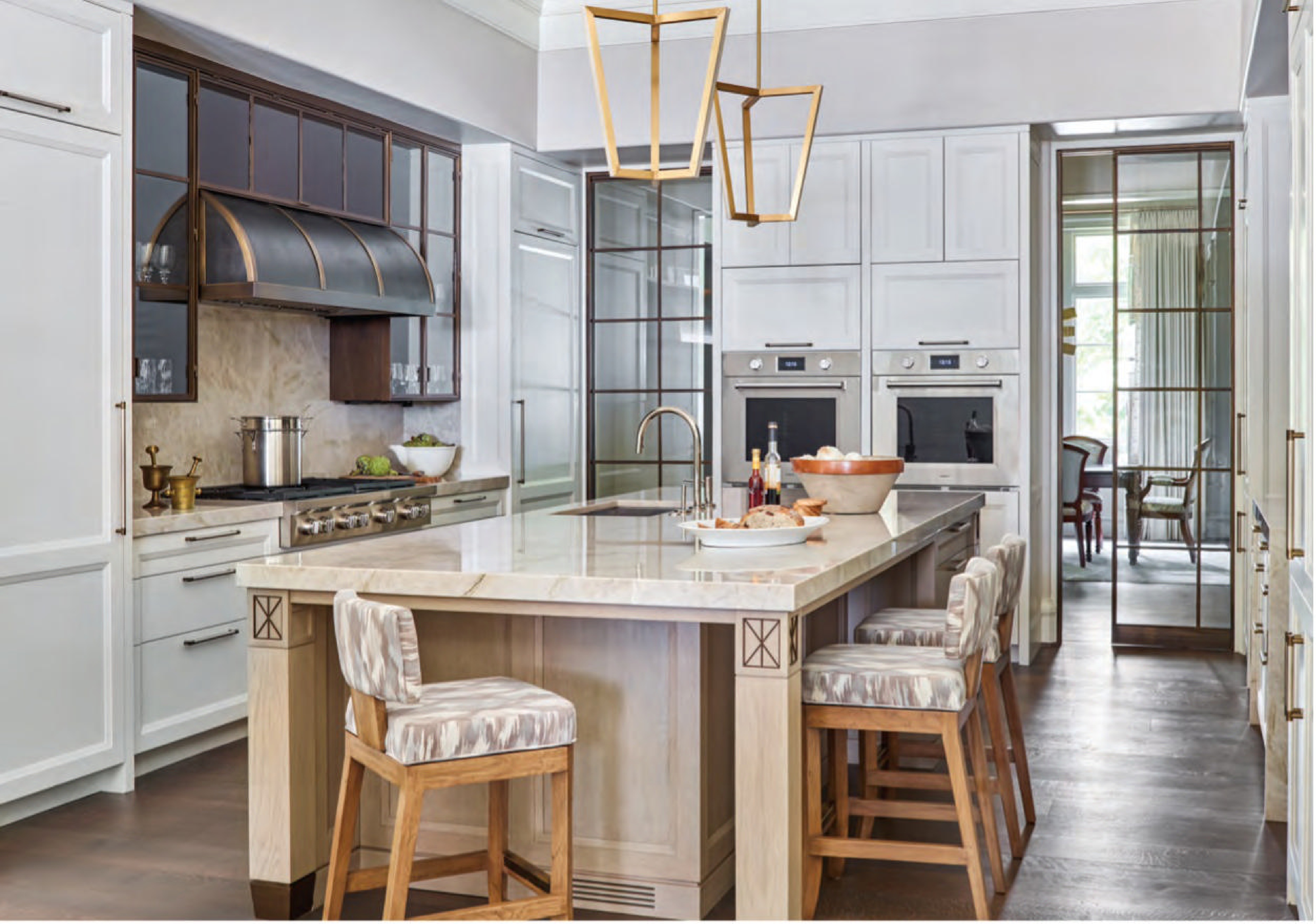
Previous pages: An inviting approach leads to this stately Atlanta home. Clockwise from left: The home emanates a timeless yet welcoming feel from the foyer through the living areas. An inviting solarium extends from the living area, offering splendid views of the property. The curved staircase creates an architectural focal point.

> "THE WIFE IS AN ACCOMPLISHED ARTIST, SO CAREFUL ATTENTION WAS TAKEN TO CREATE A GALLERY EFFECT IN THE HOME'S MAIN CORRIDOR AND PROMINENT WALLS THROUGHOUT THE HOME TO SHOWCASE HER ARTWORK."
>
> —ARCHITECTURAL DESIGNER DEREK HOPKINS

The owners of an elegant new property nestled in Atlanta's desirable Sandy Springs neighborhood enjoy *every* aspect of their home because their favorite rooms change with the seasons. In the fall and winter, the husband loves sitting on the screened porch with a roaring fire—a bourbon in one hand and his dog, Sir Winston, by his side. During the summer, the couple spends time by the pool and on the loggia, watching their grandchildren splash around and play. In all seasons, the wife, who is a skilled artist, loves retreating to her spacious, light-filled studio, where five to seven paintings in varying phases of progress await her creative touch at any given time.

Appropriately, the home itself is a work of art—a joyful collaboration between the owners, their architectural designer, Derek Hopkins, and their longtime friend and interior designer, Shelley Wilkins. "I worked closely with both the clients and the interior designer," says Hopkins, a principal at Harrison Design. "Shelley and I have known each other for quite some time, and she has an ongoing relationship with these clients, having designed multiple homes for them over the years. So when she found out that they were looking to build a new primary residence in Atlanta, she reached out to me and arranged the introduction."

The clients wanted a timeless home—warm, approachable, and designed for entertaining, yet comfortable for day-to-day living. They did not have a particular style in mind for the home's exterior, only that it would fit seamlessly into the surrounding neighborhood and



Clockwise from opposite left: Just off the kitchen, a quaint breakfast area nestles into a curved bay window, granting lush outdoor views. An oversized island illuminated with elegant Christopher Boots pendant lights is surrounded by Parish Co counter stools that provide comfy in-kitchen dining. Block + Chisel custom cabinetry complements the countertops clad in Marmi natural stone. In the game room, custom upholstered banquette seating accented with slender drink tables lines the curved bay window, giving a club-like ambiance for lounging and relaxing. A bright and airy studio is the perfect retreat for the wife, who is an accomplished artist. Here, a joyous array of canvases, paints, and brushes await her creative touch. Tucked behind a steel and glass wall, a convenient scullery offers an intimate space where everyone gathers when the family entertains.

DAG
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Opposite: A seating area/study features a spectacular abstract work painted by the homeowner which perfectly complements the serene color palette. Beyond the kitchen's glass and metal doors, the dining room delivers stunning landscape views. A Niermann Weeks chandelier and dining chairs covered in Holland & Sherry fabric offer dramatic elements to the space.

stand the test of time with low-maintenance durability.

Situated on a beautifully wooded 3-acre lot, the property includes a nearby stream that runs parallel to the street. To enhance this feature, Hopkins updated the existing bridge by cladding it with tumbled Indiana buff limestone to match the exterior veneer of the home. "Given the required stream buffers, we pushed the home back from the street, positioning it atop a knoll on the property," he says. "This offers exceptional presence as well as privacy. In addition, with the entire exterior faced in the Indiana buff limestone, the front facade's central massing embraces symmetry."

Two protruding wings with a subtle vertical camber flank the cut limestone front entry that features arched metal and glass doors. Lower wings extend to the right and left, topped out with jerkinhead gables. "The wife is an accomplished artist, so careful attention was taken to create a gallery effect in the home's main corridor and prominent walls throughout the home to showcase her artwork," notes Hopkins.

Embracing the pool deck at the rear of the home are several large bow windows, a private balcony off the primary suite, a screened porch, and a large covered porch. To highlight the beauty of the wooded rear property without blocking the view from the main house, a detached pool cabana was designed with an open central portion to create transparency and frame the view.

For the interiors, great effort was taken to construct clean, simple, transitional-style spaces. "This home was a true design-build," says Shelley Wilkins, owner of S. Wilkins Interior Design firm in Hilton Head, South Carolina. "The wife has such a unique, sophisticated aesthetic and was so excited to build a house from the ground up. She requested lots of storage and wanted 'her closets to have closets.' And as an artist, she loves using color, but not everywhere in the house."

Wilkins worked to infuse color throughout without overdoing it. For example, she chose calm neutrals for most of the living spaces but opted to paint the entire study in a fresh green hue for a monochromatic vibe. The client and her artist friend then painted complementary pieces for the walls. "My personal favorite is the primary bedroom's soft silver-blue shade that makes you feel like you're floating in the sky," says the designer. "The space is incredibly restful and soothing."

Wilkins also used a rich layering of textures in nearly every room to create a sense of coziness amid the 11,500-square-foot home.

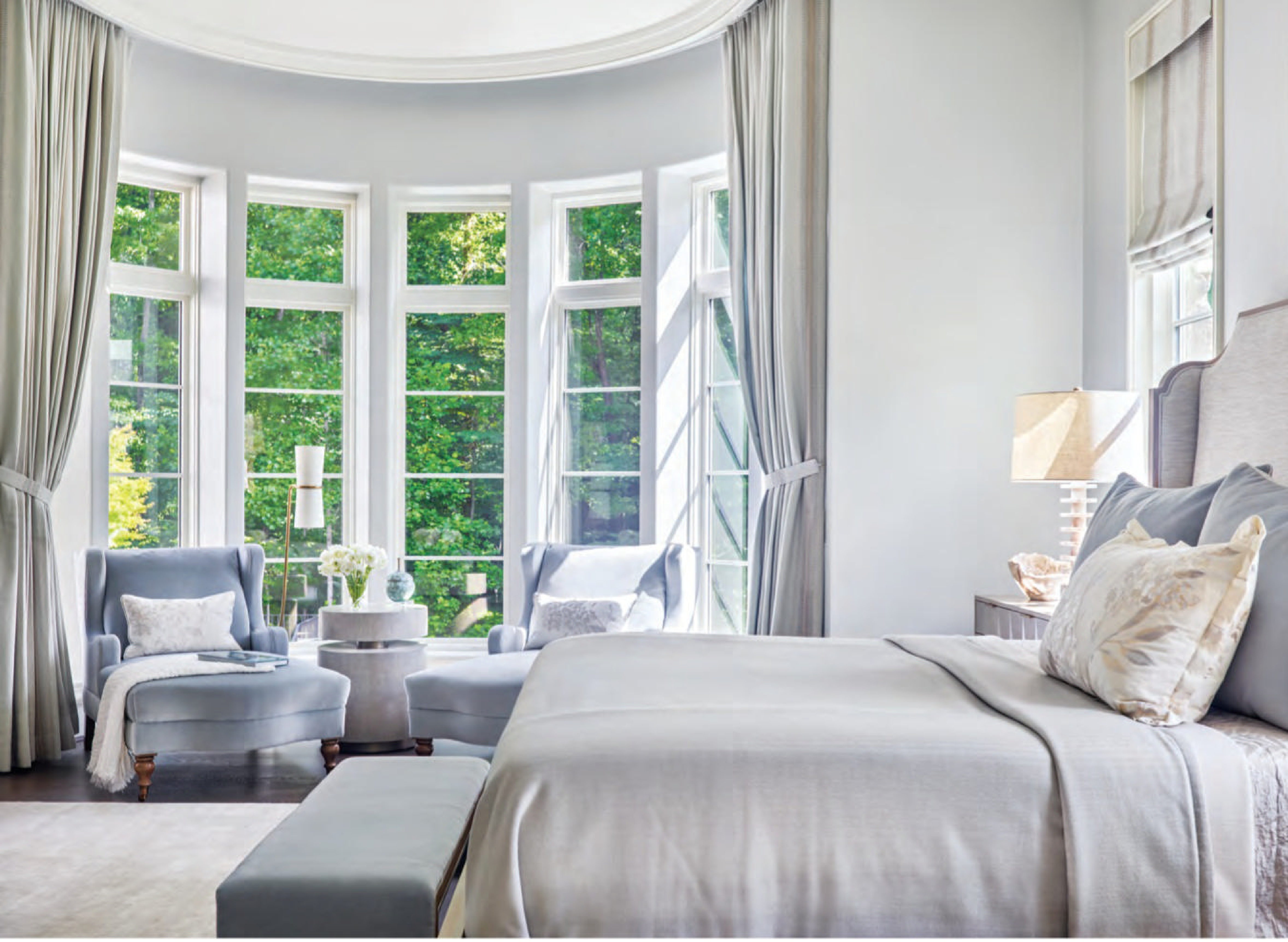
Clockwise from opposite top: An expansive pool connects visually to the home's solarium. A quaint white garden gate opens onto a lush lawn. The pool house dining area includes built-in cabinetry from Block + Chisel and a stone-topped dining table and chairs from Kettal. The airy screened porch is an ideal spot for family gatherings and entertaining.

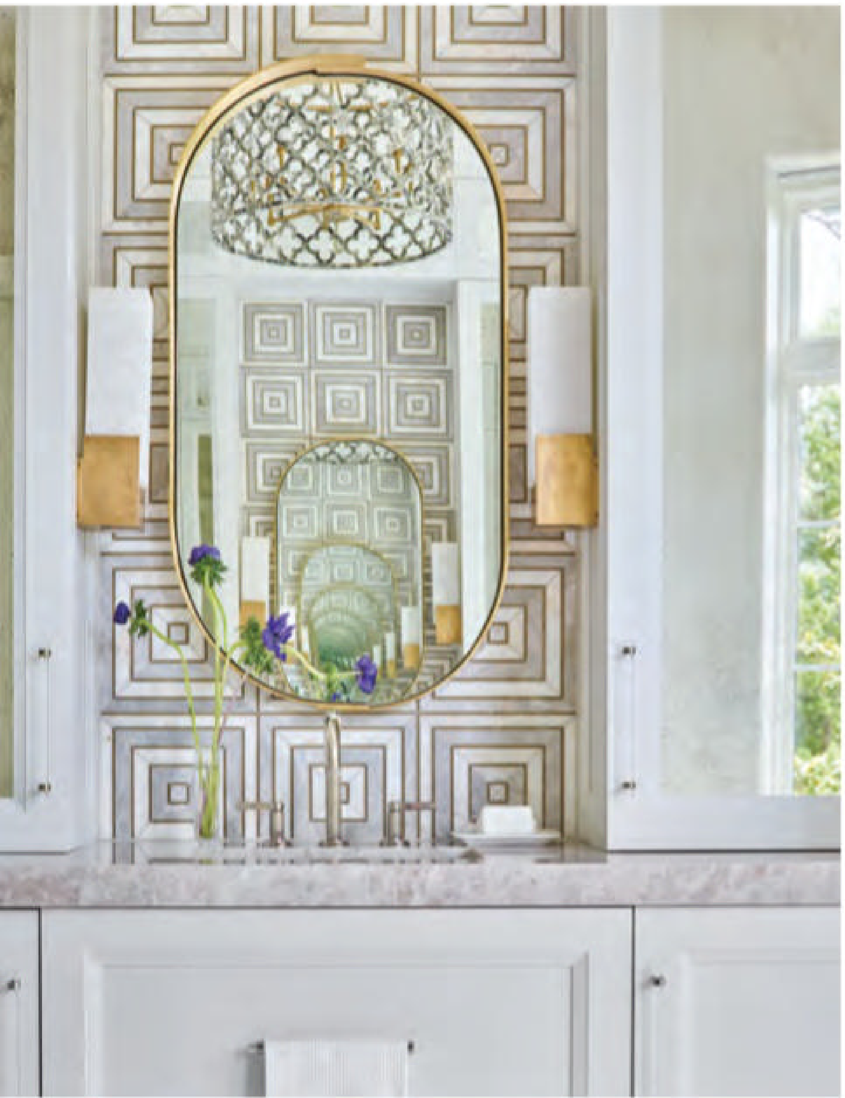
"I think that in the South, texture is your friend," she says. "This is a house that is lived in, and dogs rule the roost. I selected fabrics with a lot of texture to perfectly complement the stone exterior, which will also wear better as *life* happens in the house."

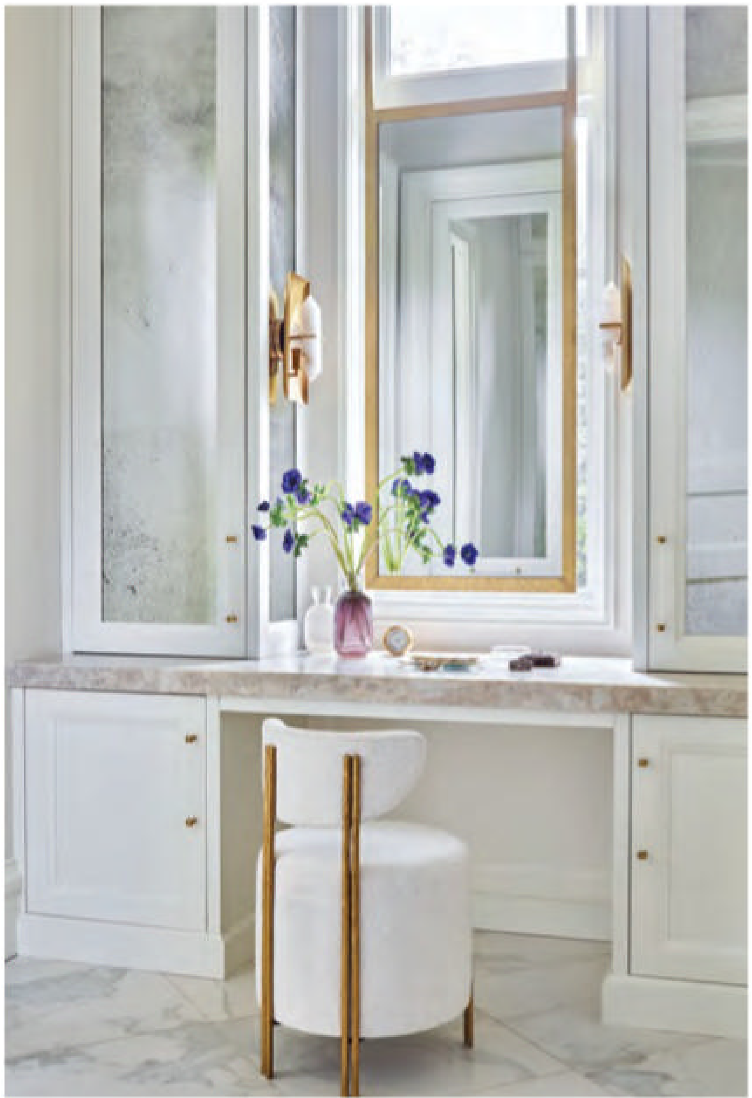
One of the most prominent spaces in the home is the glassed-in solarium that extends the family area considerably. "Here, we used large expanses of glazing to highlight the view," says Hopkins. "For most newcomers to the home, this is their favorite spot to sit and take it all in."

Another special feature is the kitchen scullery. The wife wanted this addition but didn't want it to seem removed from the kitchen. After some serious brainstorming, the team decided to create a steel and glass wall from the kitchen to the scullery to make the rooms feel more connected. "It is now the most amazing space," says Wilkins. "It's where everyone gathers when they are entertaining."

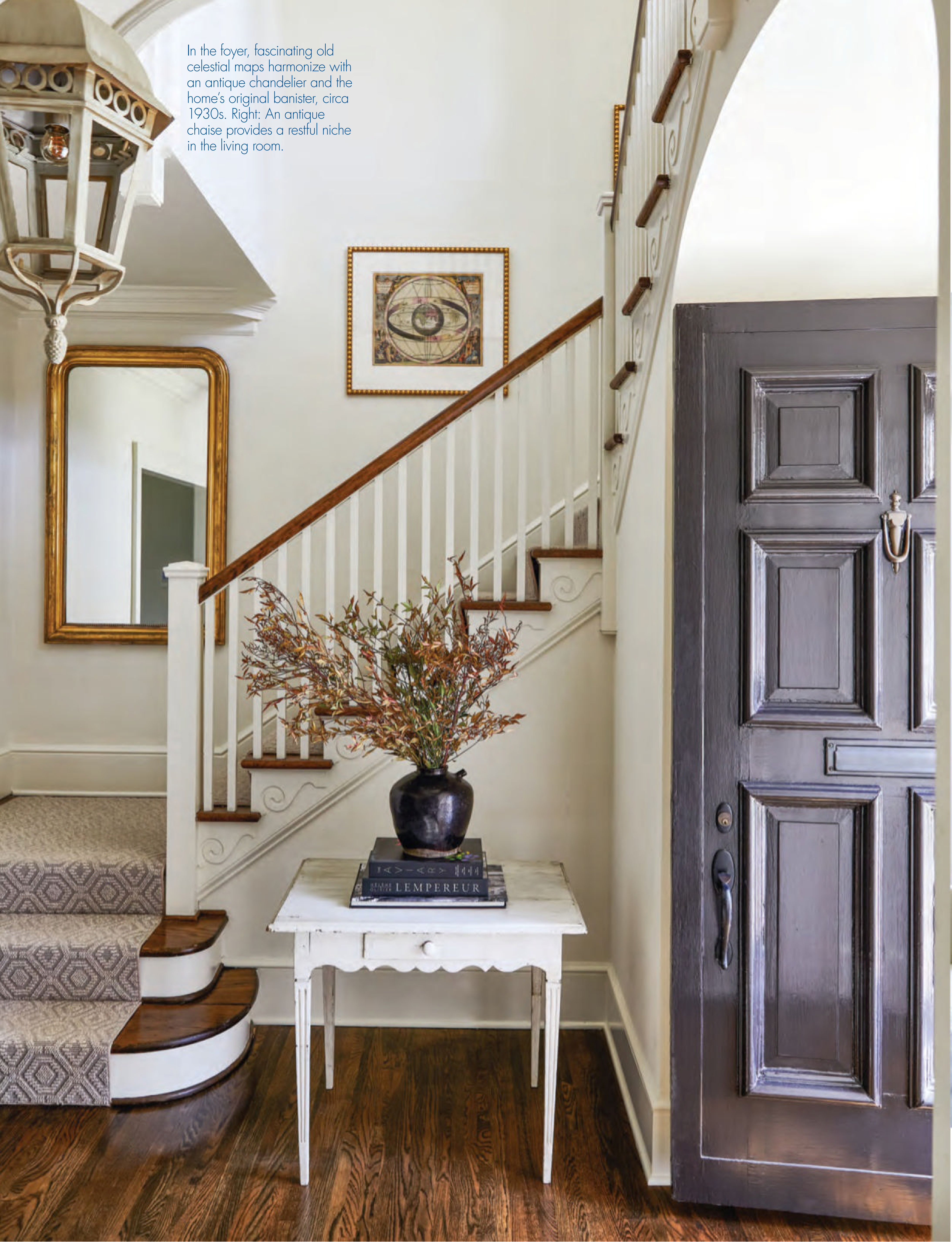
"Shelley has impeccable design talents," adds Hopkins. "She truly knows how to adapt to clients' design aesthetics and personalities. It was a pleasure to work with a dear friend and get to know this couple—who also became close friends."







Clockwise from opposite: The primary suite includes a lavish bathroom clad in large tile from Renaissance Tile & Bath. A grand chandelier from Ironies hangs over a plush tufted Allan Knight bench that appears to float via its transparent acrylic legs. Awash in serene shades of silvery blue, the primary bedroom provides a tranquil oasis. A luxurious bed and bench from Century Furniture are complemented by a pair of cozy chaises from Mr. and Mrs. Howard for Sherrill Furniture. Luxe floor-length draperies with Cowtan & Tout fabric line the bay window cove, adding another layer of softness to the space. A glamourous dressing area includes a vanity topped with Marmi natural stone and cabinetry from Block + Chisel. Shimmering gold sconces from Visual Comfort echo the gold-trimmed mirror from Mirror Home. A chic Kelly Wearstler vanity chair punctuates the space.

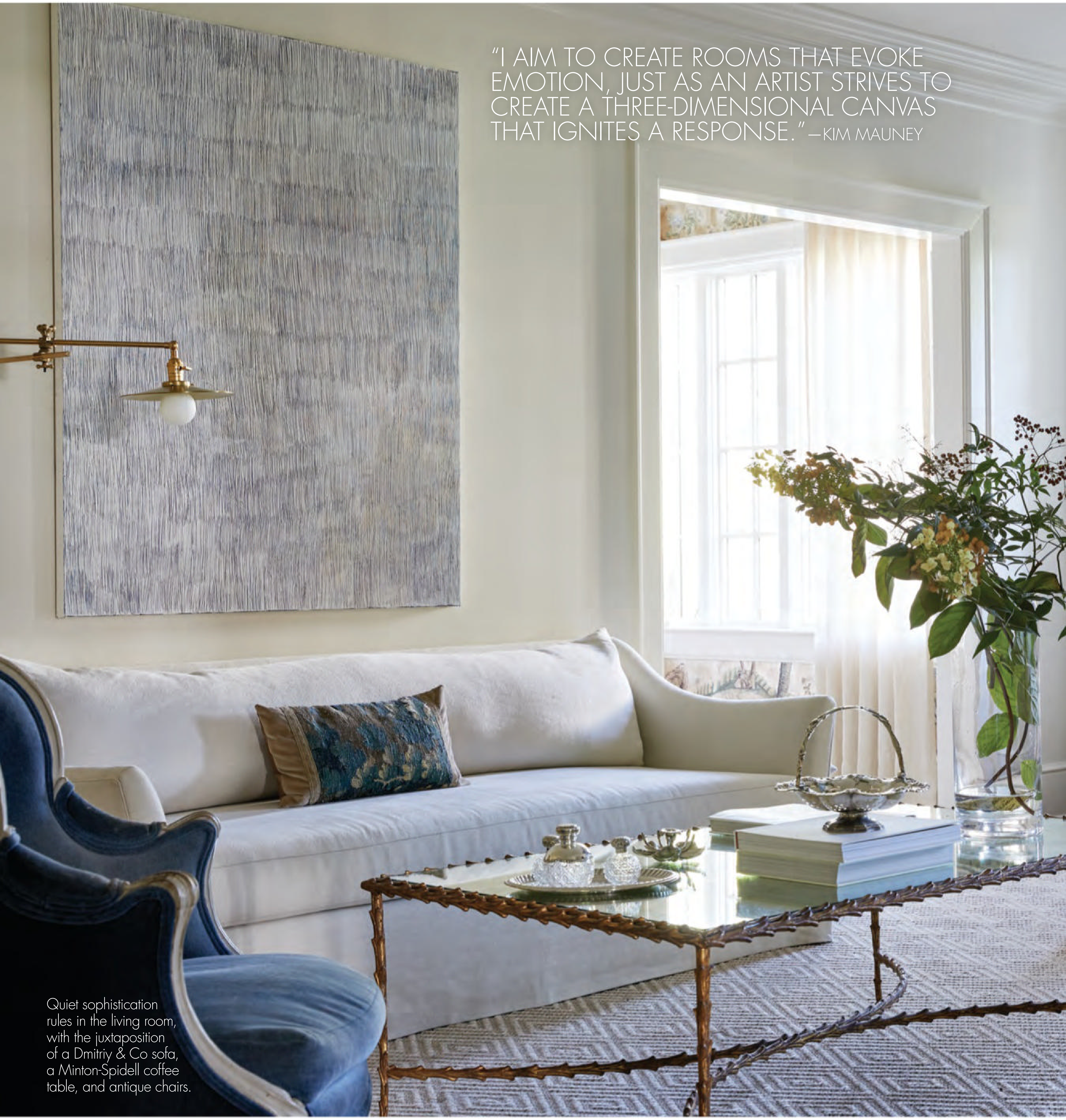


In the foyer, fascinating old celestial maps harmonize with an antique chandelier and the home's original banister, circa 1930s. Right: An antique chaise provides a restful niche in the living room.

CALIFORNIA SIMPLICITY MEETS
SOUTHERN CHARM

Clean lines mix with Southern graciousness for a soul-fulfilling home.

TEXT **ANDREA NORDSTROM CAUGHEY** | PHOTOGRAPHY **BRIE WILLIAMS**



"I AIM TO CREATE ROOMS THAT EVOKE EMOTION, JUST AS AN ARTIST STRIVES TO CREATE A THREE-DIMENSIONAL CANVAS THAT IGNITES A RESPONSE." —KIM MAUNEY

Quiet sophistication rules in the living room, with the juxtaposition of a Dmitriy & Co sofa, a Minton-Spidell coffee table, and antique chairs.

Creation of a soothing, restorative home is on trend today. Charlotte designer Kim Mauney, founder of Kim Mauney Interiors and her boutique/studio Maison, riveted on just that formula when she downsized into a cozy Southern cottage home.

Born in Texas, raised in Northern California, and now firmly entrenched in the South, Mauney's regional blend helps contribute to her invigorating mix of styles. Her signature is a clean-lined touch, but classic and elegant. Serene hues of soft blues, grays, pinks, and creams prevail. Upholstered seating, graceful drapes, textural rugs, patinaed lighting, and antiques offer quiet grace.

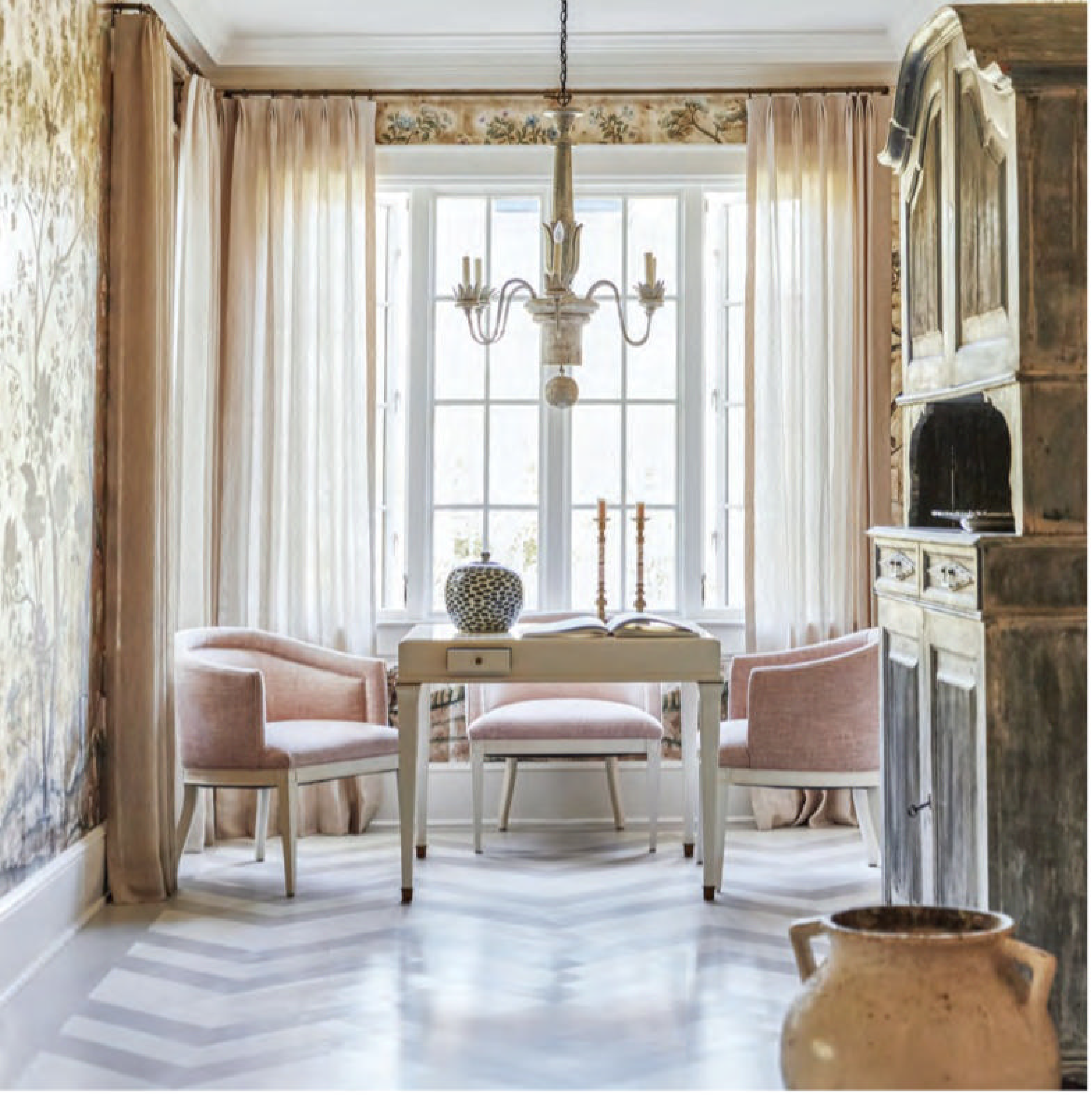
"My style is best described as a clean interpretation of traditional design. I grew up in California during the reign of designers like Michael Taylor. While Southern design was focused on layering color, prints, and intricate details, I was being exposed to designers using the play of light, white, shadows, and texture to create their looks.

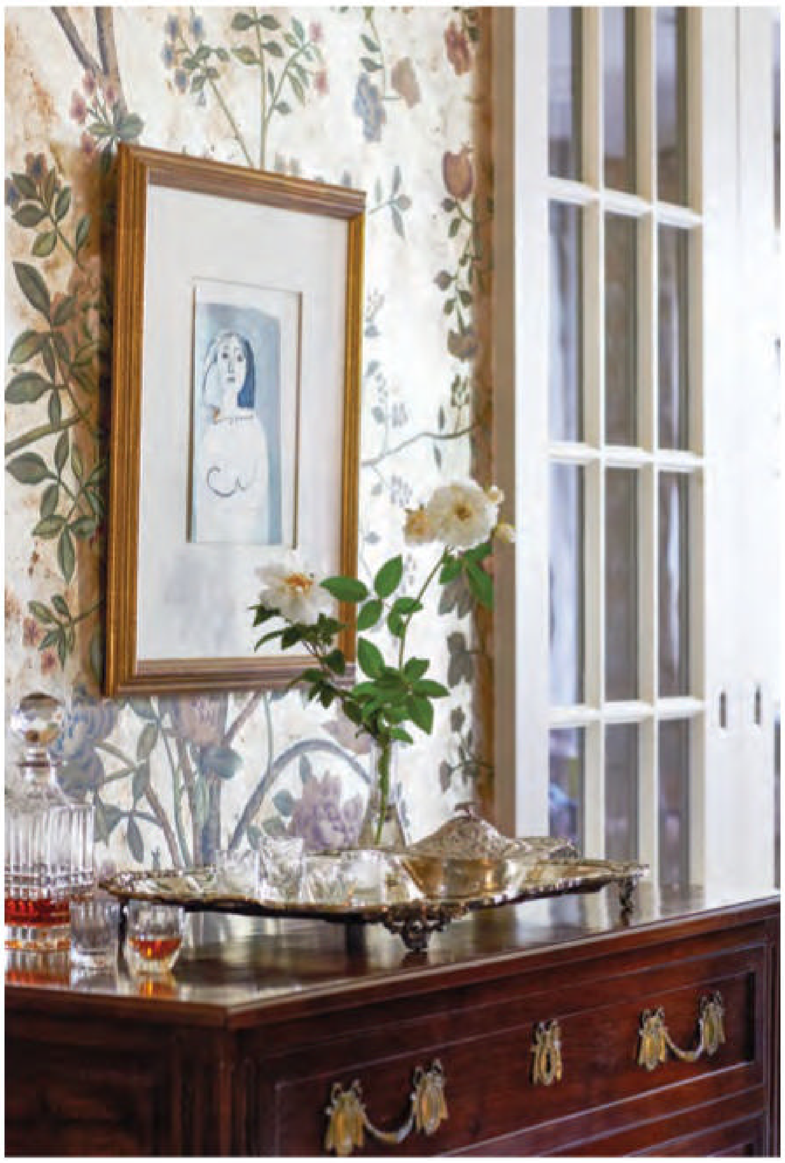
"The foundation of my style is certainly based in a restrained West Coast aesthetic, but then I have a part of me that loves antiques. My mother's family was from the South, and as such, she exposed me to a love of old things.

"She always told me that 'a room without something old is a room without a soul.' Over time, my style has ebbed and flowed, but my baseline has always been about a mix."

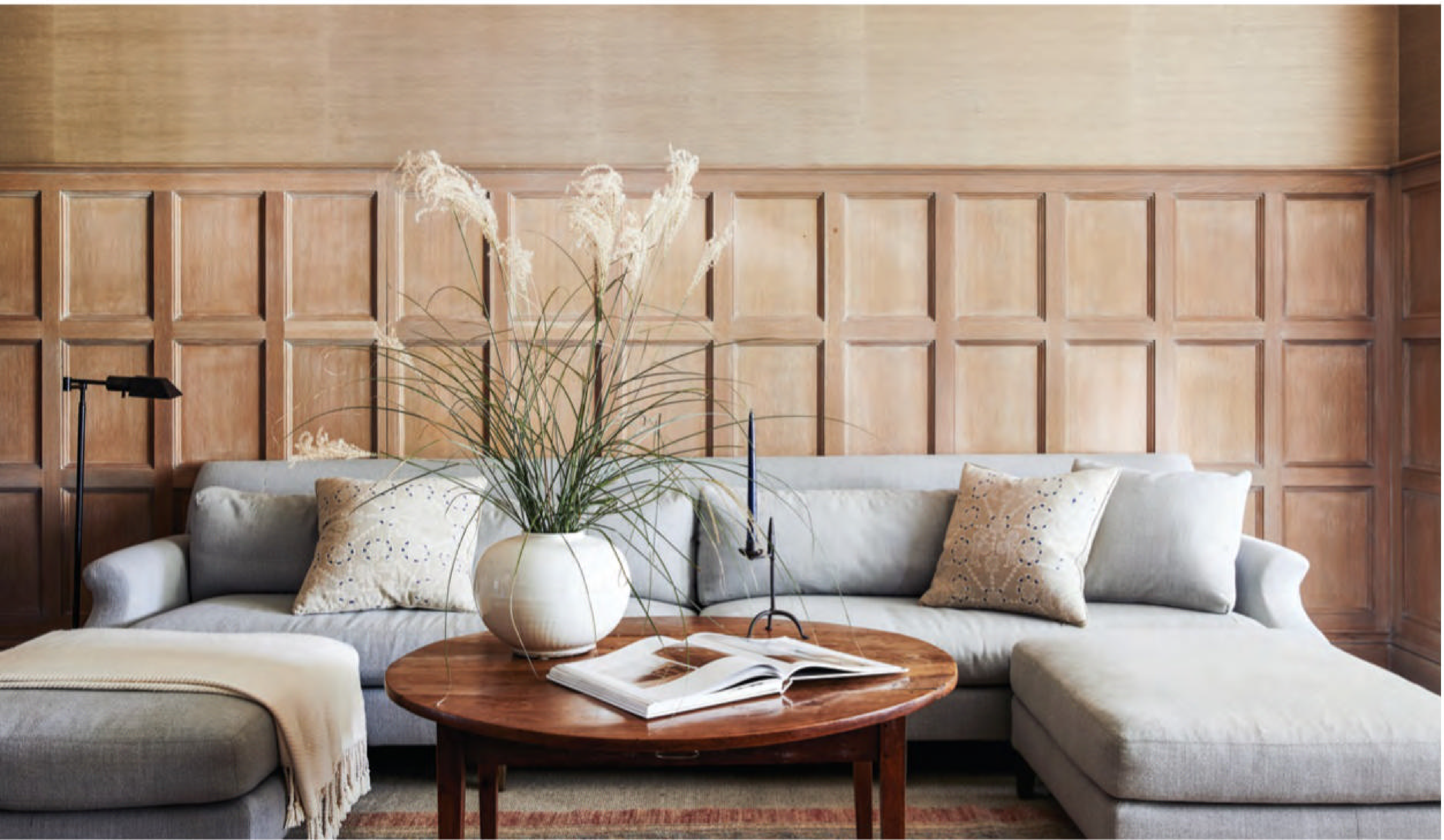
Furniture lines are kept simple in Mauney's home. "I first focused on scale and a balance of masculine and feminine energies. Once the framework is established, I love soft colors, comfortable furniture, beautiful fabrics, and pretty draperies. Then, like my mother taught me, I add in the soul with antiques and some modern artwork when possible.

"I am forever drawn to the subtle colors we find in nature. I admire designers who can use bright, clear colors, but I often gravitate toward natural tones, with a dirty tinge. I joke that I never met a white I didn't like,





Above left: A soft blend of Hickory Chair furniture, antique light fixtures, and soothing floral wallpaper by Dessin Fournir sets a relaxed mood in this sitting room off the kitchen. Above right: A richly fashioned antique buffet is accented with art by Sylvia McEwan, an internationally acclaimed artist known for her blend of the figurative and abstract. Below and opposite: The den's comfortable modular seating area from Verellen furthers Mauney's passion for a relaxed home. Warm and welcoming, the classic wood finish in the paneled den was finessed by master Charlotte artisan Tony Montognese.



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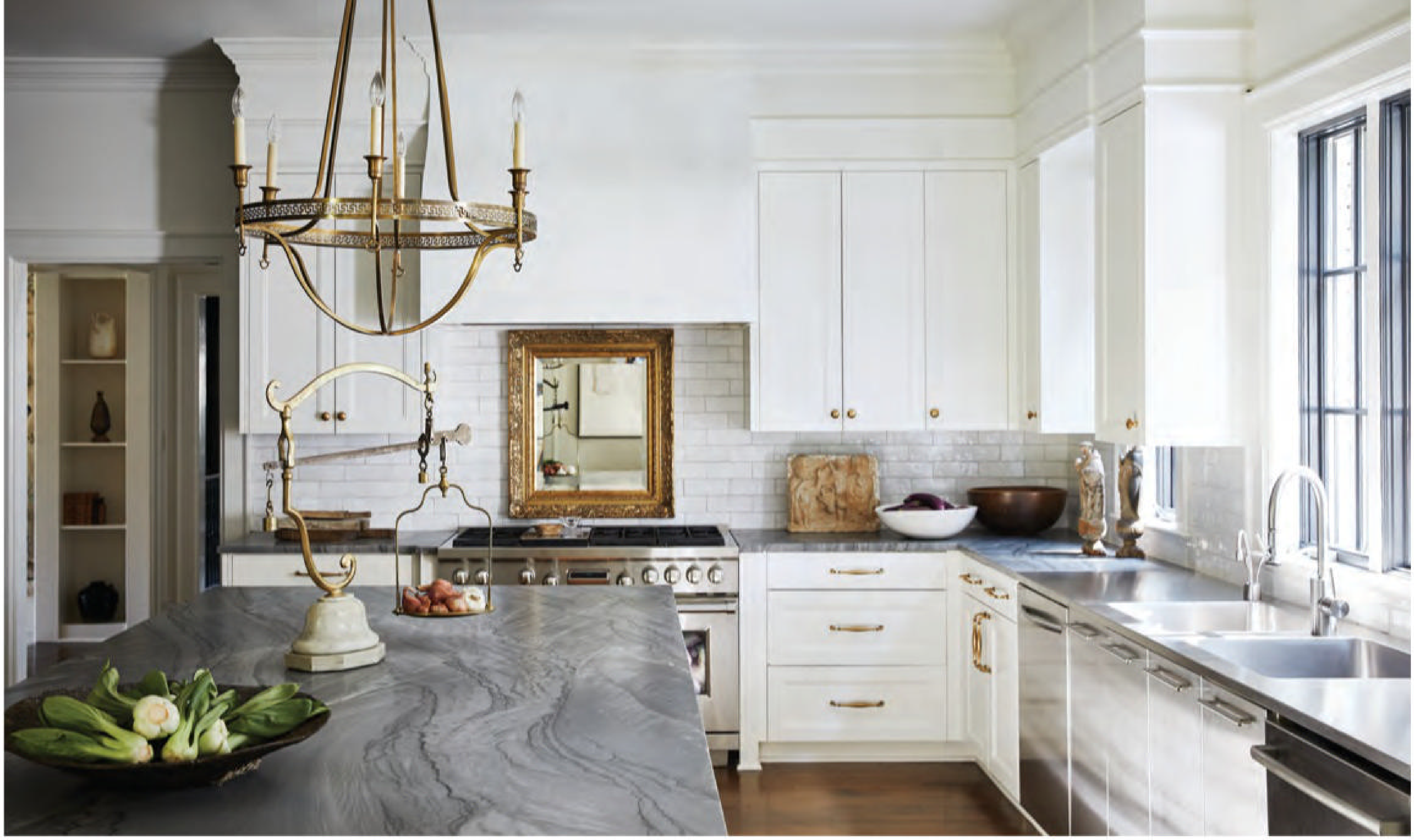
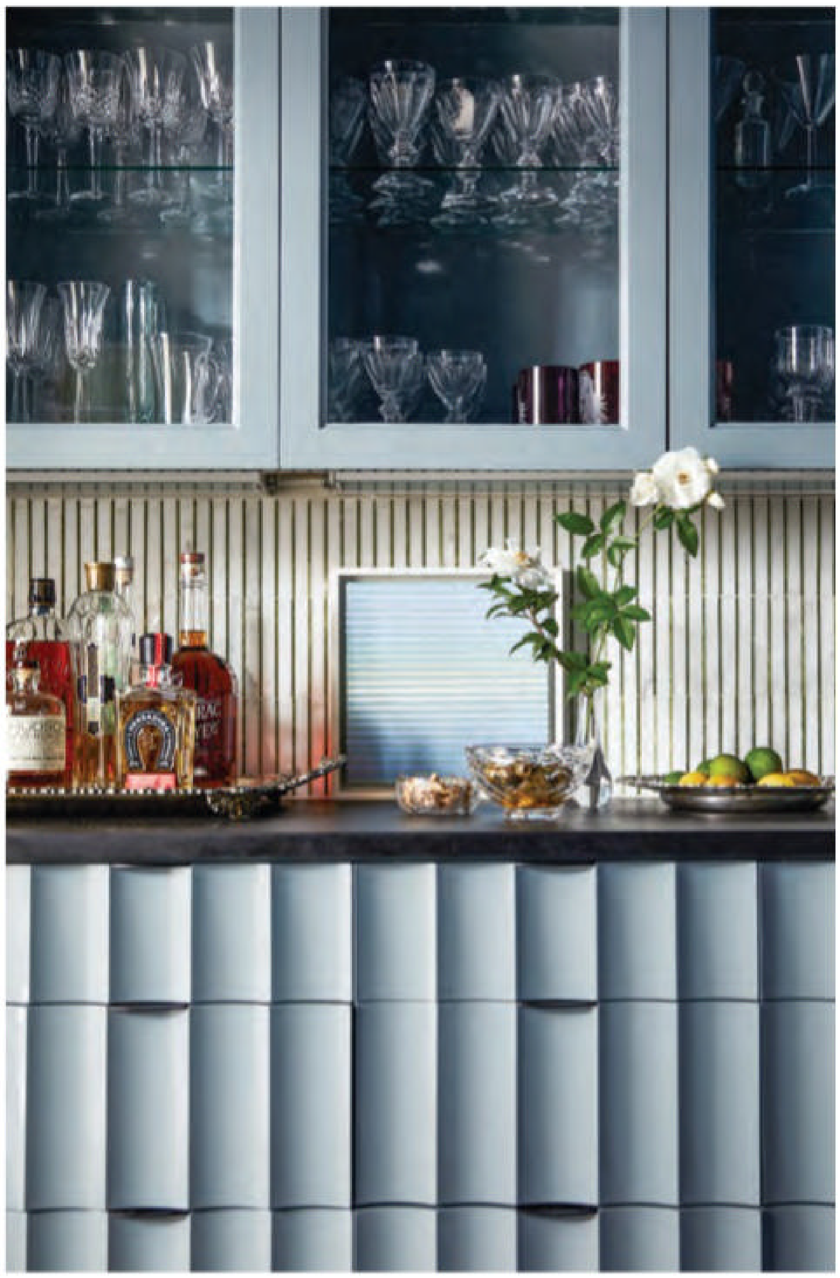
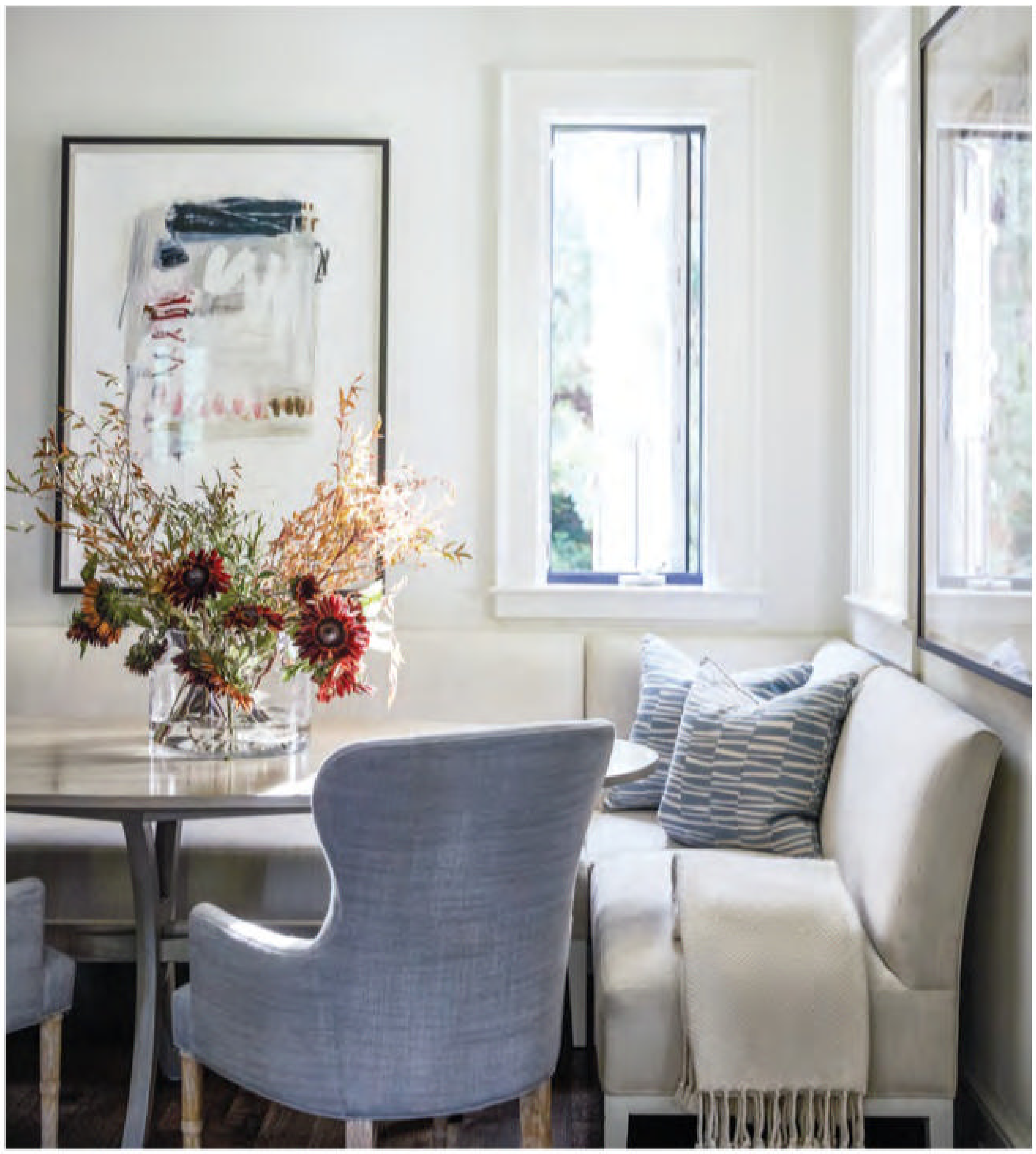
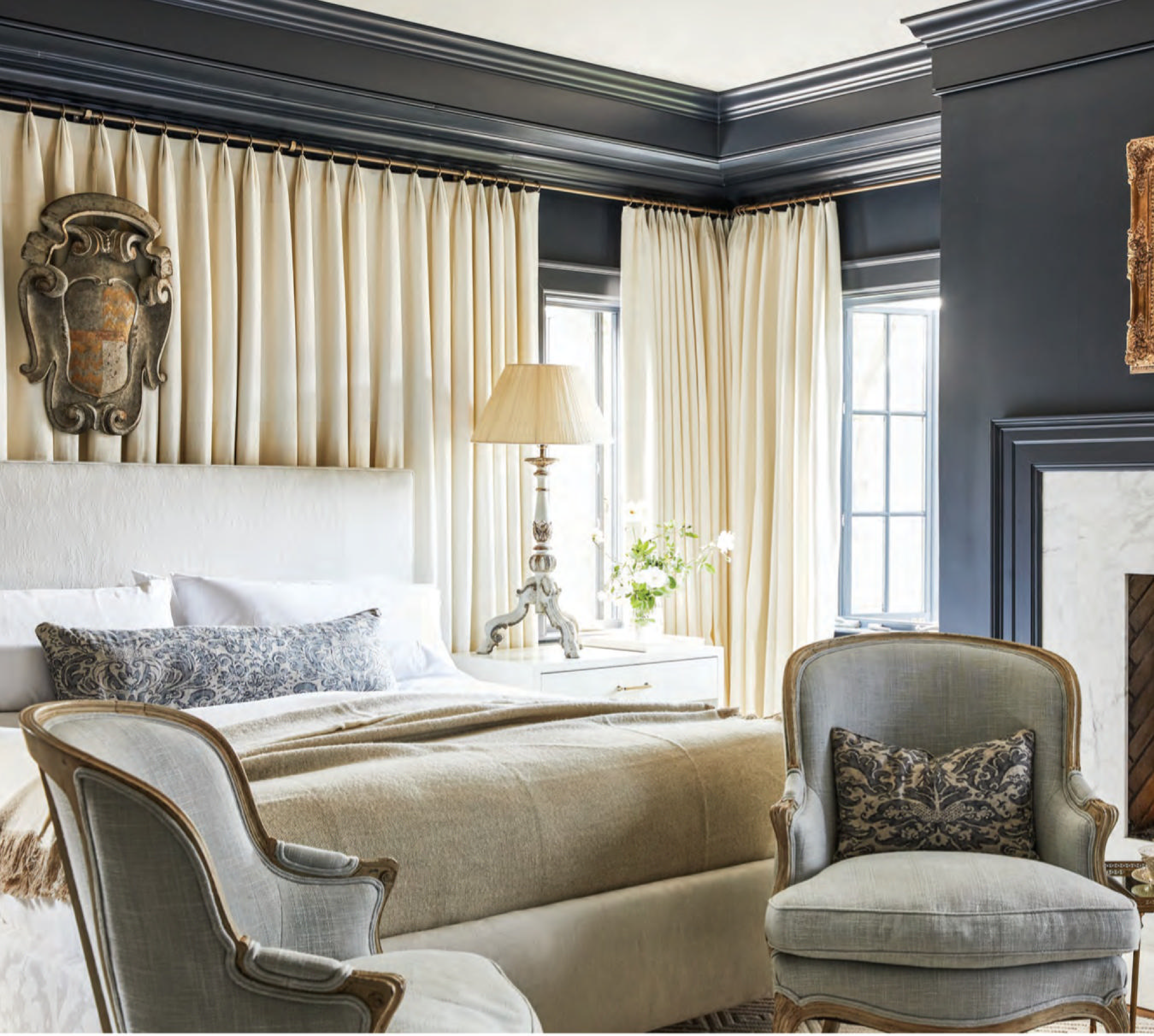


Opposite: With its round table conducive to conversation, the dining room elevates entertaining with Gregorius Pineo furniture and abstract Cowtan & Tout wallpaper. Above: Recently remodeled, the kitchen sports all-new Wolf and Sub-Zero appliances, dark quartzite, and elegant brass hardware. Below left: "We inherited a bar that was brown wood, so we decided to spice it up a bit with Farrow & Ball's De Nimes hue," Mauney says. Below right: Intimate and elegant, this custom nook table was crafted by Wesley Hall. "The settee came with the house. It's cozy and works well here."







Above: The primary bedroom's custom upholstered bed and side tables are from Kim Mauney Interiors. White patinated lamps contrast with the room's bold black and gray palette. Opposite top: Continuing Mauney's mix of old and new, this bedroom desk is antique yet illuminated by a transitional lamp Opposite bottom: This midcentury classic Womb Chair by Knoll underscores Mauney's deft blur of design periods.

but the truth is that white has to be warmed up with woods and other soft colors in order to not feel cold."

Texture is crucial in a stripped-down palette, she says. "If you aren't using a lot of patterns, the texture and undertone of the fabrics are of utmost importance, so I pay lots of attention to that in the neutral colors I use."

Antiques also add unexpected punctuation marks. "I have collected most of these pieces over the past 25 years. I bought most when I was young, and ironically as I grow older, I find myself mixing in more modern art and upholstered pieces. I was obsessed with antiques as a young designer because we so rarely saw great antiques out West when I was growing up.

"My mother actually gave me some as a young person, and they are pieces that I still adore. We have moved from east to west three times in the past 20 years, so those antiques have done a lot of traveling."

Great lighting is another of her fortes. Mauney

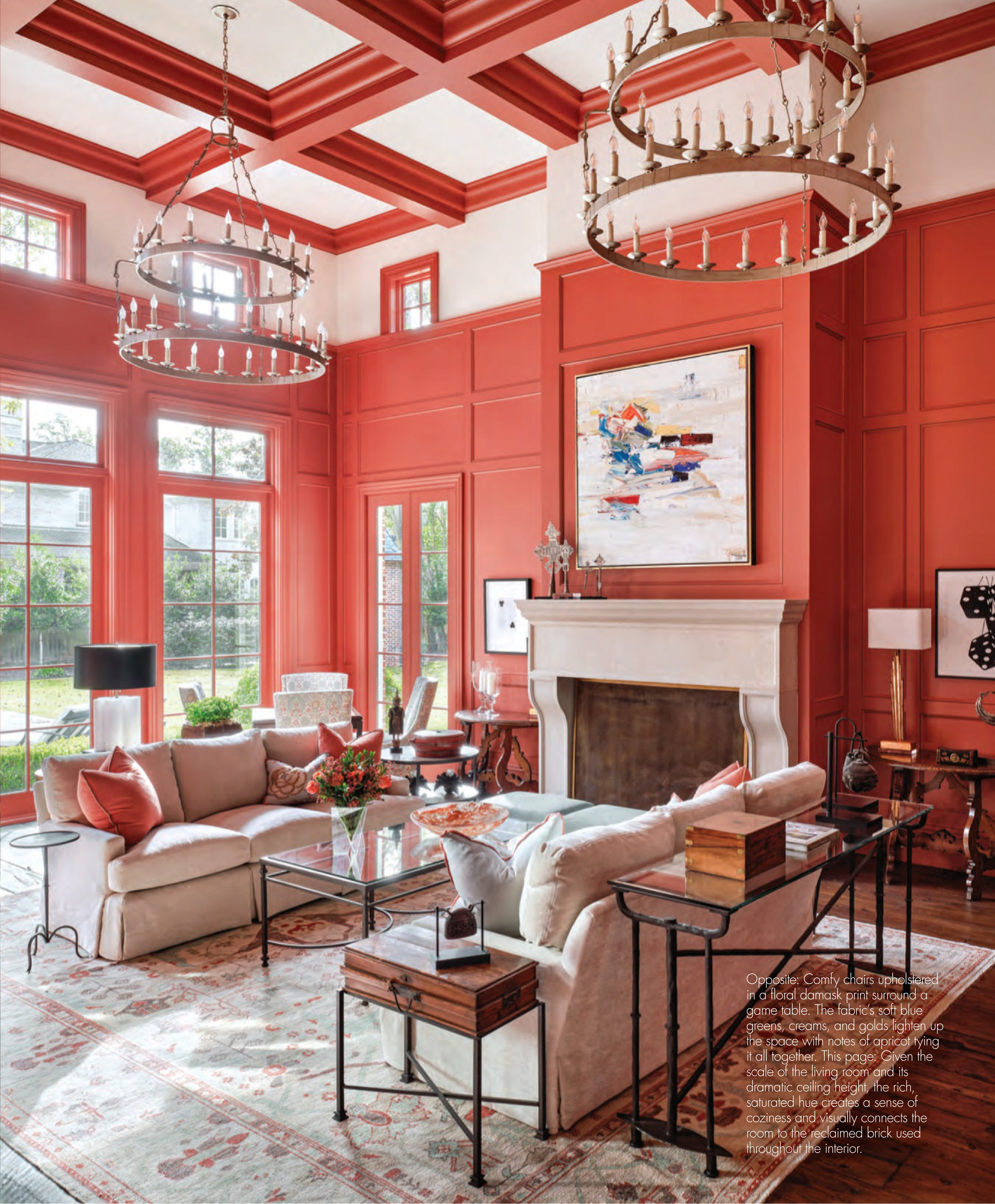
admits, "Lighting is tricky. In general, humans don't like to be lit from overhead, so I prefer lamps and sconces instead. Lighting is jewelry and an opportunity to express personality. If it were up to me, I wouldn't have one single can in my ceilings with the exception of the kitchen. Someday, I'll give it a go and see how it works."

In the end, Mauney insists that the best design evolves over time. "Layers that come from collected and mismatched pieces, old favorites and new, is what gives a home soul."

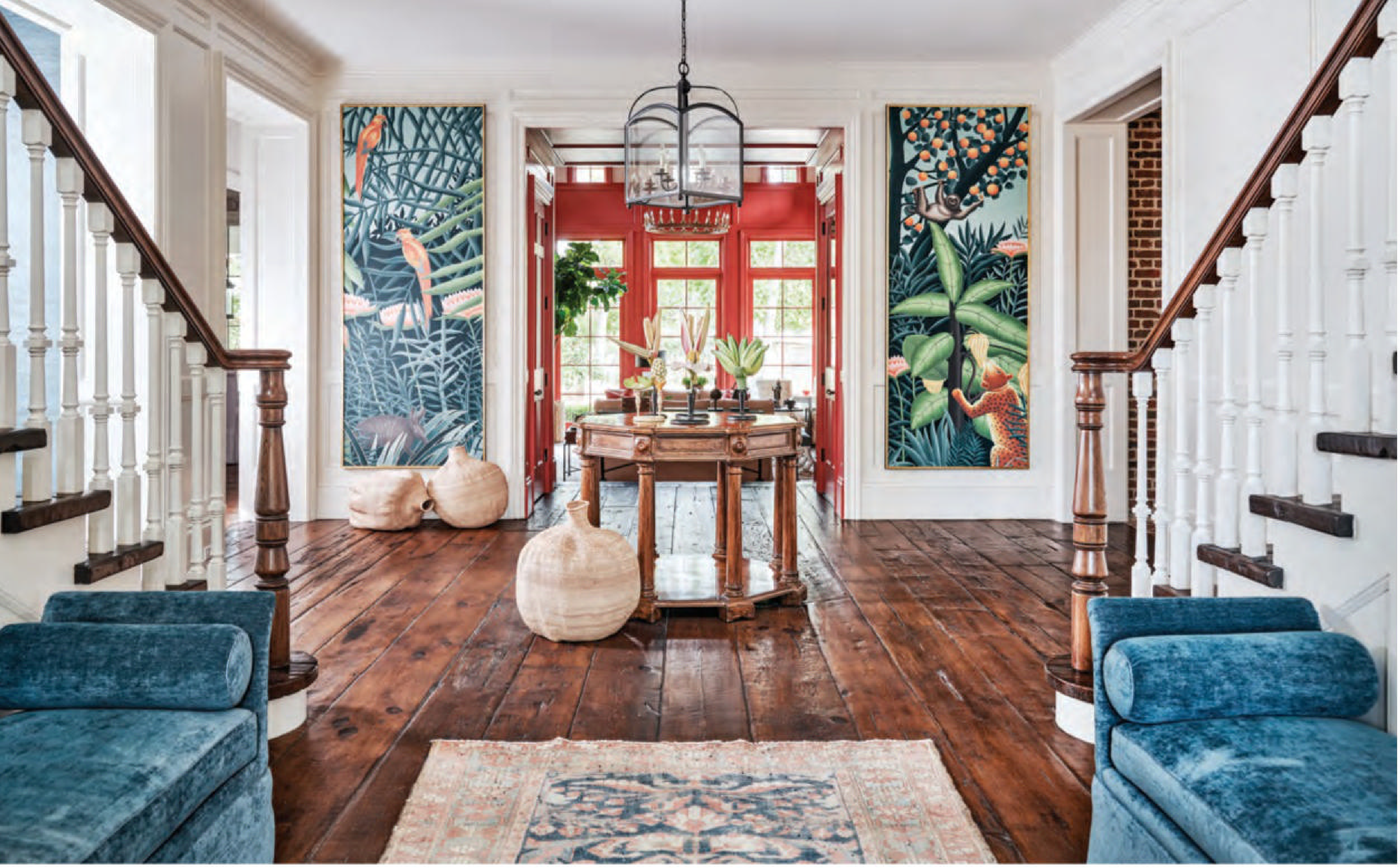
SUNNY DISPOSITION

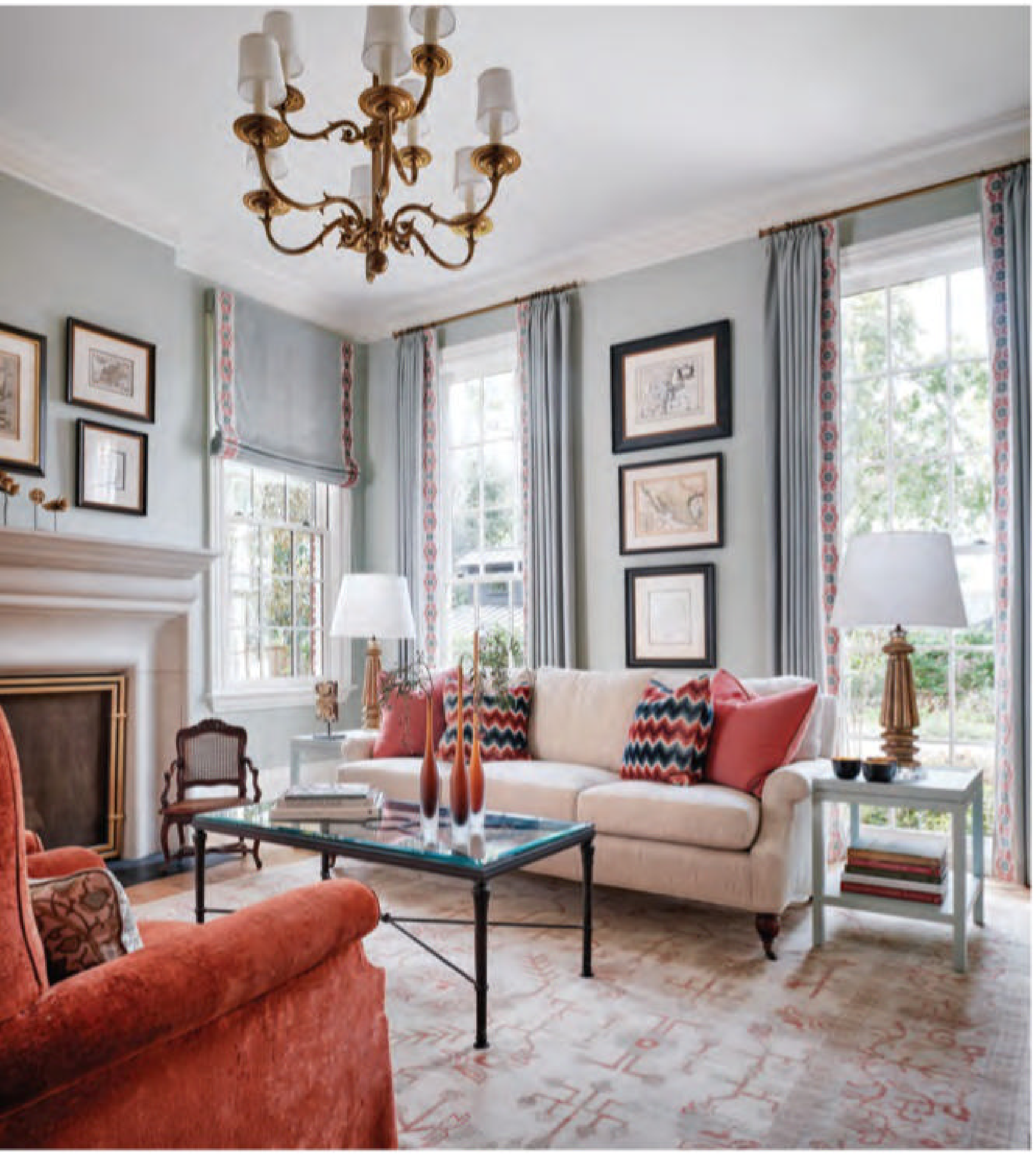
INTERIOR DESIGNER SANDRA LUCAS'S FEARLESS USE OF CHEERFUL COLORS AND PLAYFUL PATTERNS TAKES A HOUSTON HOME FROM BLAH TO BOLD.

TEXT **MARGARET ZAINY ROUX**
PHOTOGRAPHY **STEPHEN KARLISCH**



Opposite: Comfy chairs upholstered in a floral damask print surround a game table. The fabric's soft blue greens, creams, and golds lighten up the space with notes of apricot tying it all together. This page: Given the scale of the living room and its dramatic ceiling height, the rich, saturated hue creates a sense of coziness and visually connects the room to the reclaimed brick used throughout the interior.



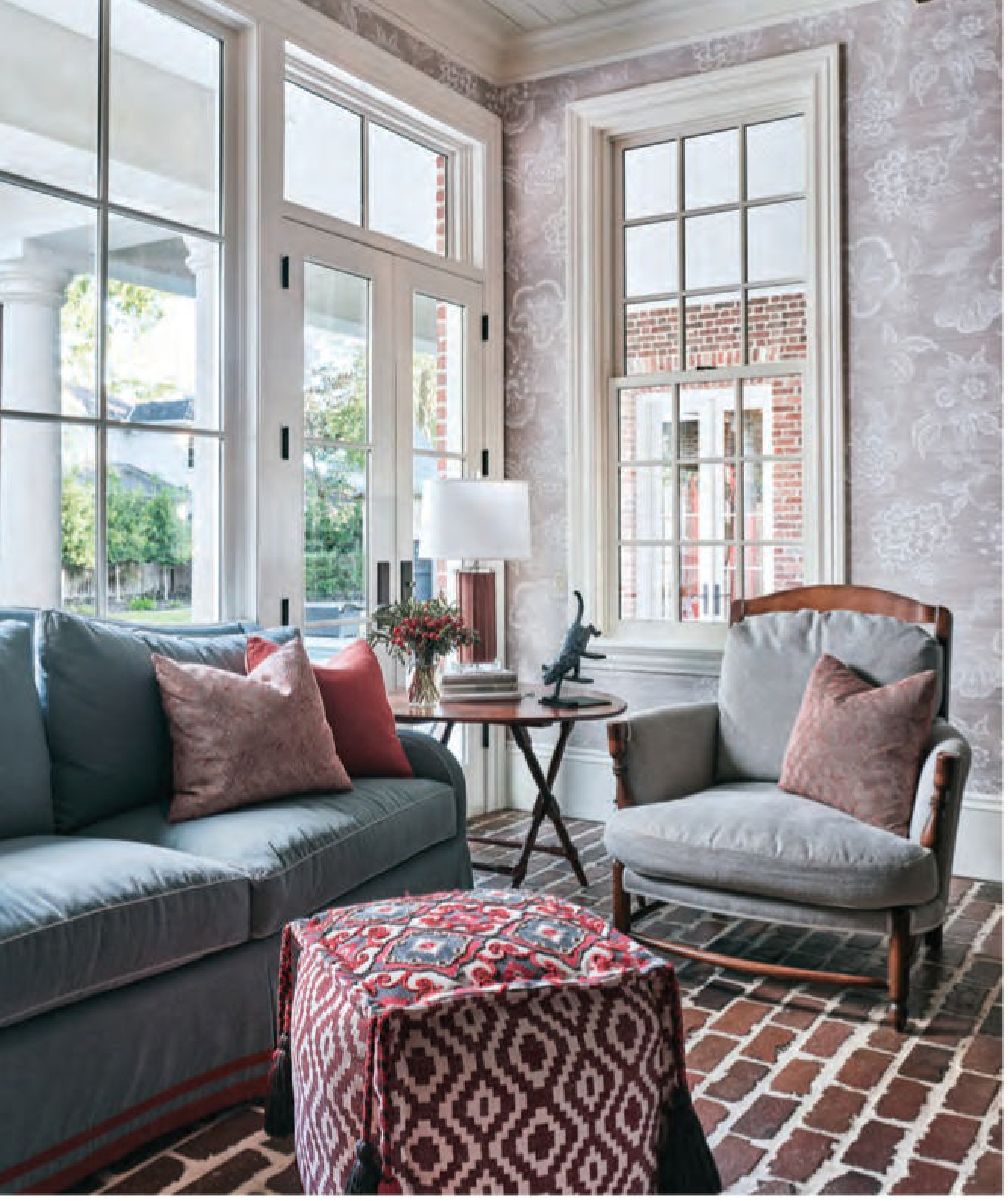


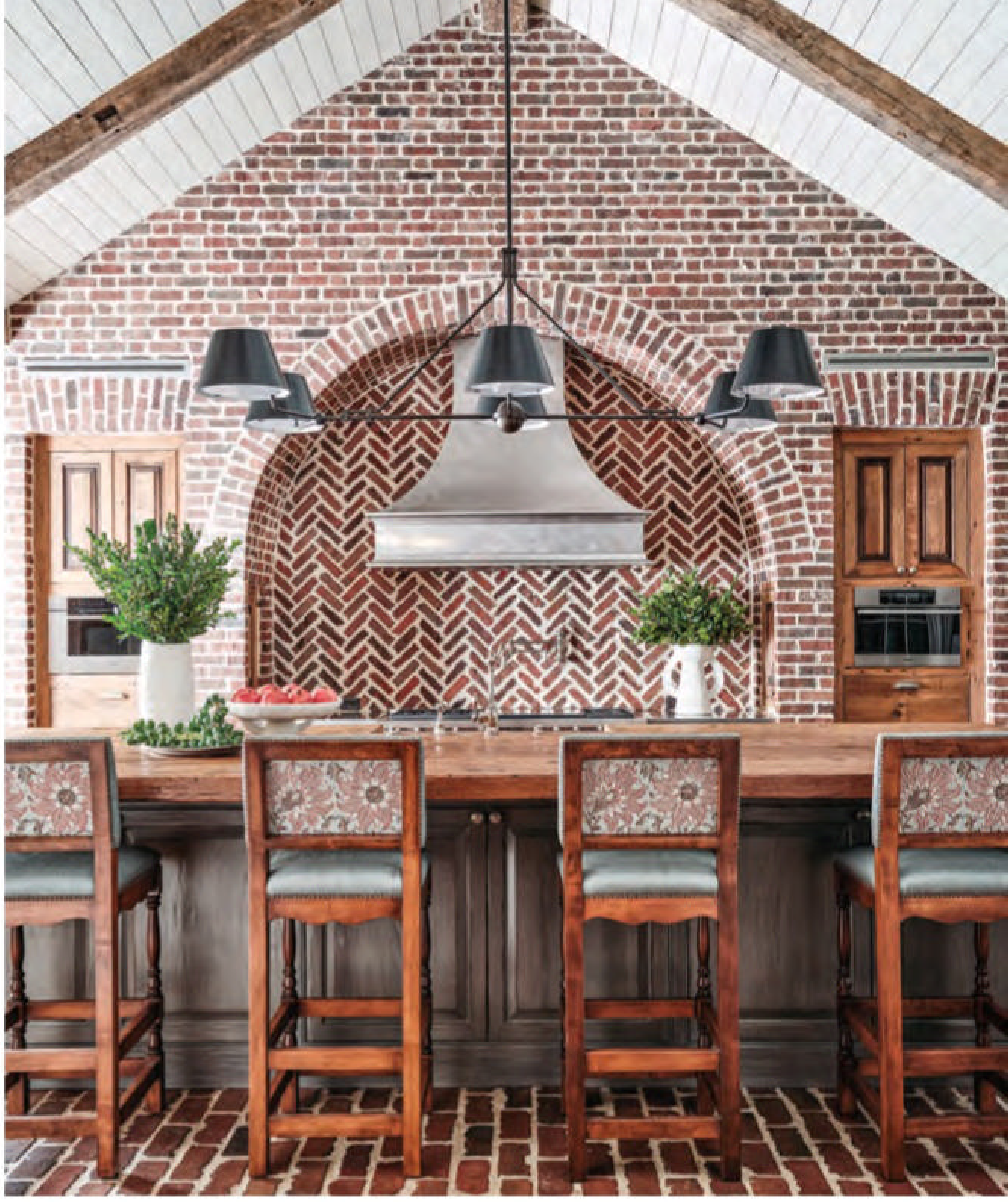
Above: De Gournay panels welcome guests and impart whimsy in the otherwise formal foyer. Left: For the library, Lucas reversed the living room palette and gallery walls feature antique maps from the homeowners' travels. Opposite: Moody blue grasscloth wraps the walls of the dining room and highlights the limestone fireplace. The arched mirror and Iatesta Studio branch light fixture soften the straight lines of the furniture.

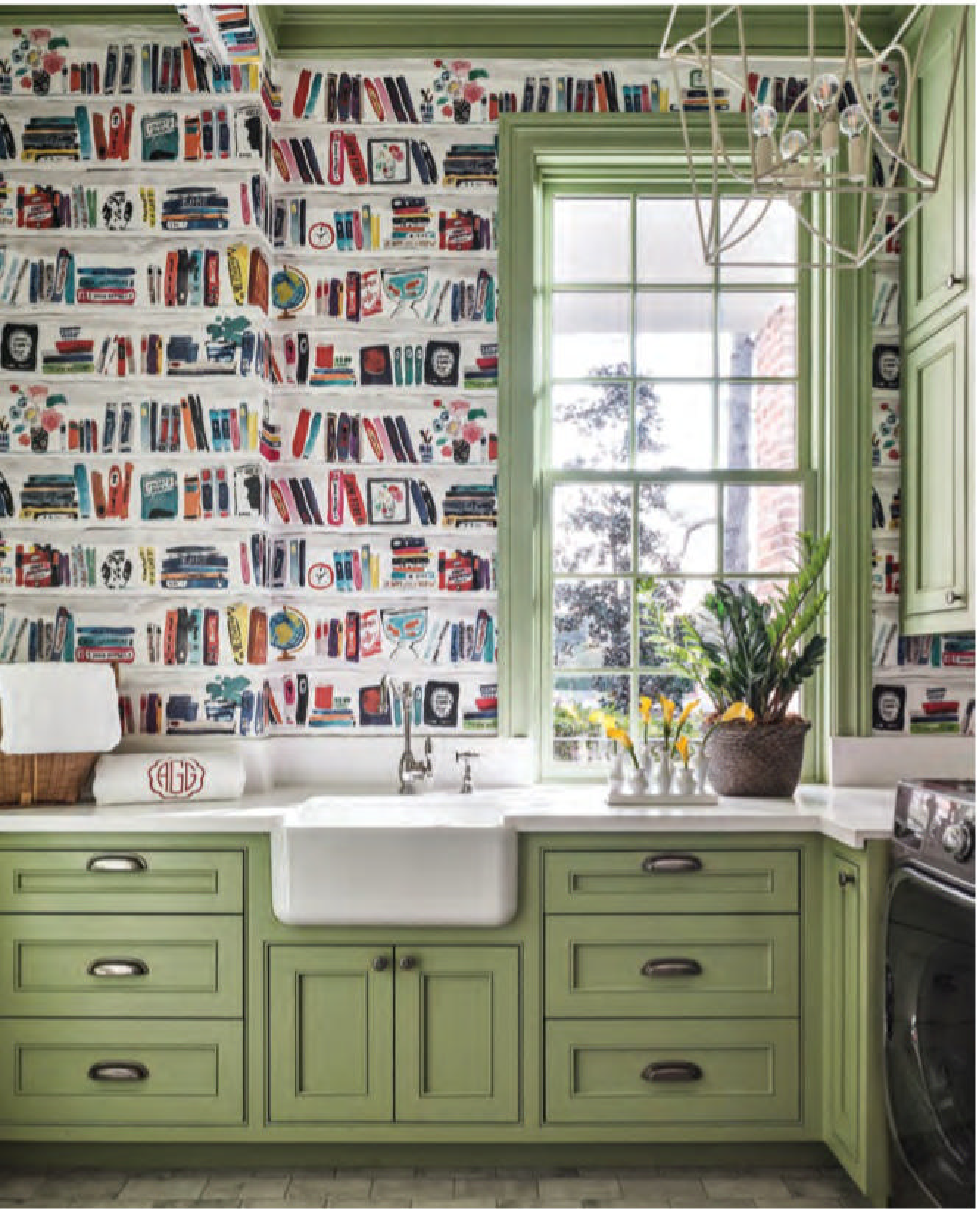
Bigger is not always better, particularly in interior design. Although spacious rooms and soaring ceilings often rank high on a homebuyer's most wanted list, they can present challenges when it comes to giving interiors a warm, cozy vibe.

"When my clients purchased their 10-year-old home in 2020, their goal was to make it feel warm and welcoming despite its generous footprint," says interior designer Sandra Lucas of Lucas/Eilers Design Associates. "We had worked with them on their previous homes in Texas and Virginia, and it was important for us to achieve a fresh look that matched their friendly spirit and joyful outlook."

According to Lucas, the home's "great bones" are what attracted her clients to the brick manse in Houston's tiny Memorial neighborhood. Rich architectural details, including molding, shiplap, and coffered ceilings, convey character and add texture along with the antique Coffeyville brick and reclaimed wood. But its heavy lighting, stained paneling, and layers of brown and beige made the interior look too dark and dated. Lucas softened spaces by whitewashing some of the







Clockwise: A sitting area at the end of the kitchen is the ideal perch for enjoying a cup of coffee and soaking up the eastern morning light. A reclaimed brick grotto and custom range hood create a focal point in the kitchen. Kate Spade's Bella Books wallcovering climbs the walls of the laundry room. Opposite: The breakfast room's white-on-taupe floral wallcovering is a perfect transition between the rich tones of the brick-clad kitchen and the apricot paneled living room.

wood and stone elements and introducing a punchy palette ranging from cool blues and greens to warm corals and yellows. Even the lighting got a fresh coat of paint. Pleasing in their design and perfectly proportioned for their designated spaces, several of the existing fixtures were revived—not replaced—and hand-painted in a champagne finish.

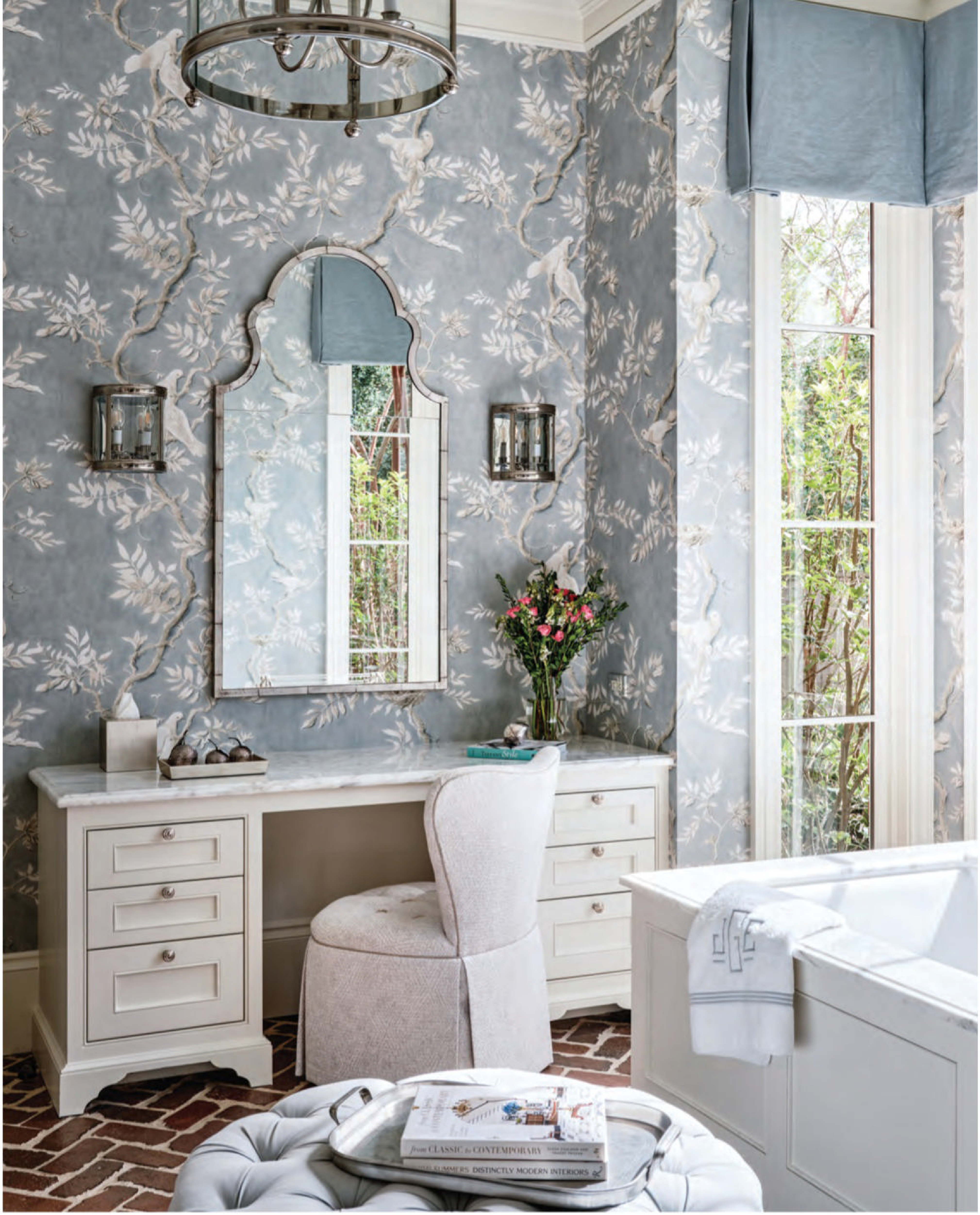
"Choosing hues that play well together is the key to successfully designing a home filled with color," Lucas says. "During the planning phase, I filled in a copy of the floor plan with colored pencils to determine how the colors would flow from room to room. I used those that were neutral or 'calming' to break up the more vibrant ones in order to give the eye a chance to rest as it transitions throughout the spaces. This tactic also helped to create balance, which, to me, is one of the most important principles of design. It is what makes us feel good about our built environments."

Creating balance among patterns was also an integral part of Lucas's design strategy. In the breakfast room, for example, she upholstered chairs in a solid but textural fabric to temper the room's large-scale printed grasscloth wallcovering while, in the

Opposite: Lucas designed a custom platform bed for the son's bedroom with deep drawers below to maximize storage. The blue-and-white palette offers a timeless look that will take him from childhood through his teens. A vintage parasol painting by Matt Messinger hangs above a guest room daybed. Hunt Slonem's Hutch wallcovering looks sweet yet sophisticated in a guest bath. This page: The daughter's bathroom features a punchy abstract wallcovering by Pierre Frey. A cheerful palette of yellow, coral, and teal is featured in the floral headboard and the Missoni rug. A sitting room at the top of the stair landing is a favorite gathering spot for overnight guests.

dining room, she chose a solid wool fabric for the fronts of the chairs to honor and highlight the fanciful Fortuny pattern she used for the inset backs. Juxtapositions such as these run rampant throughout the interior's furnishings, as well as pairing classic with contemporary. Lucas peppered rooms with pieces from the homeowners' antique collection, including consoles, commodes, tables, and chairs. Among the most eye-catching antiques is a massive 18th-century Welsh dresser that displays a host of marbleized Christopher Spitzmiller dinnerware. The simple form and playful pattern sparks youthfulness to help deflect from the formality of the dresser.

"The beauty of this home is in the mix," Lucas says. "You can feel the history that overflows from the reclaimed finishes and antique furnishings—every nick and imperfection tell a story. But the modern art and accessories also tell a story, and it recounts the authentic style and youthful spirit of the family who call it home."

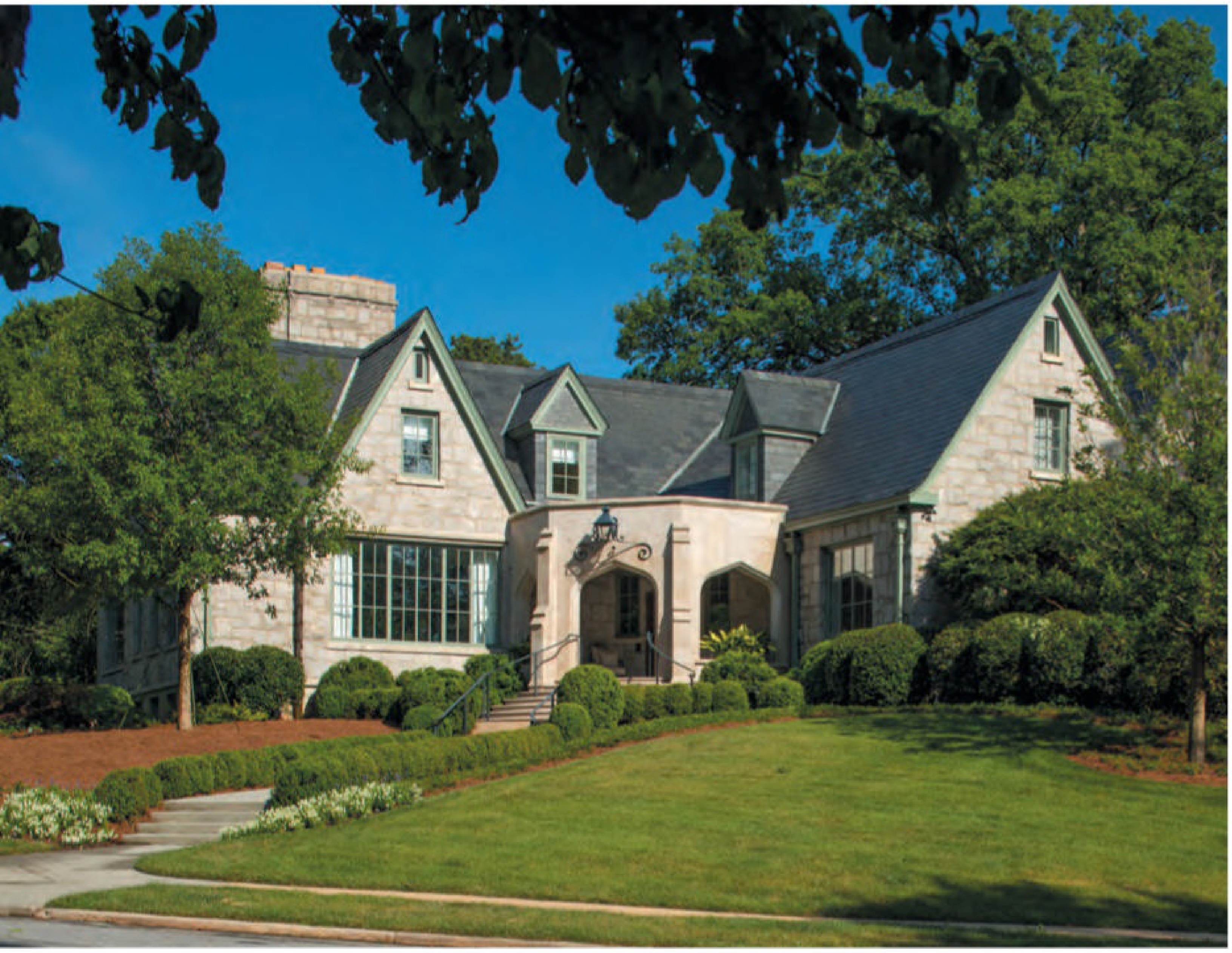


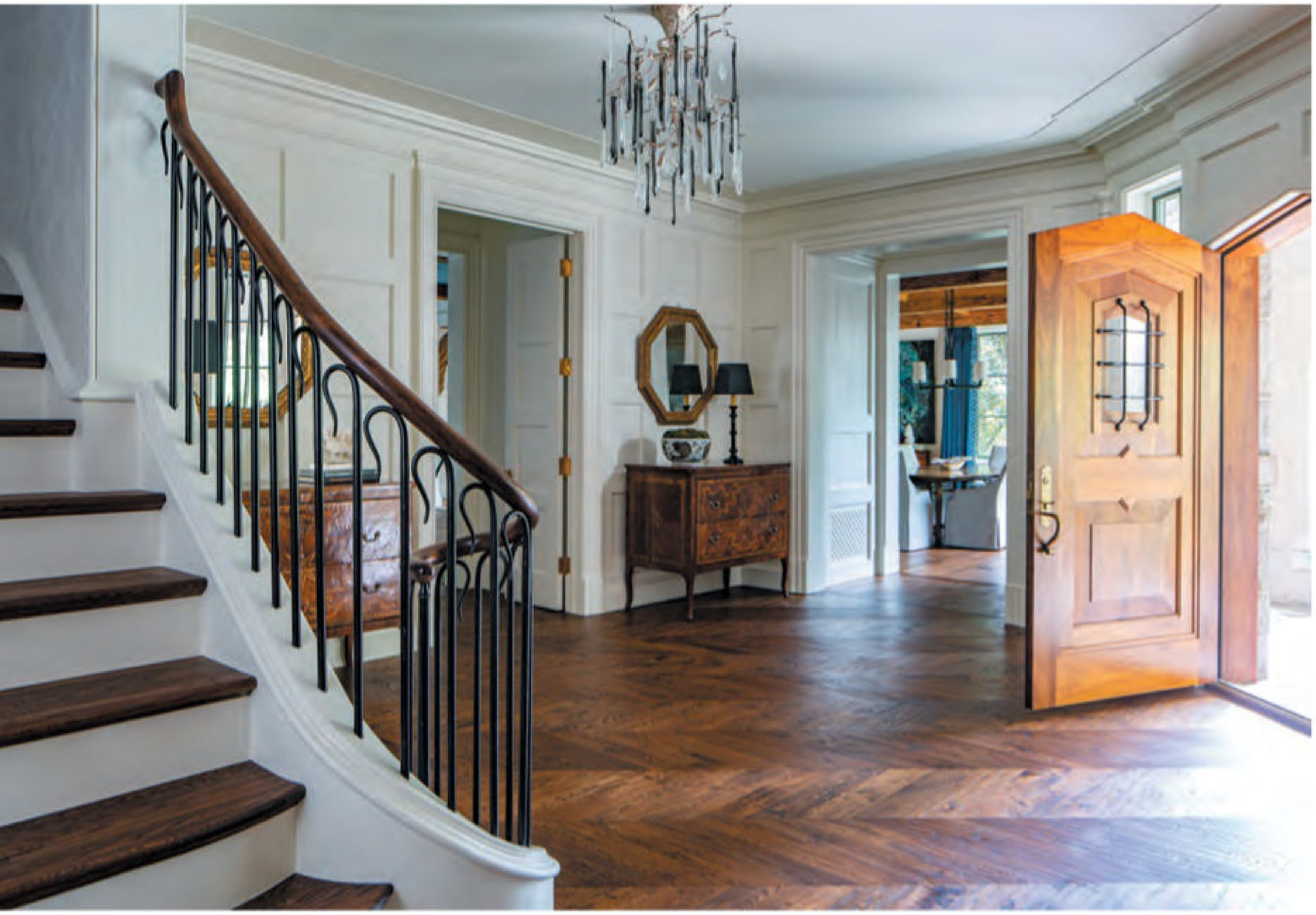
Above: A delicate chinoiserie wallcovering tempers the hardy reclaimed brick floors in the lady's bath and dressing room. The 1950s-style slipper chair was custom designed with a higher seat so that it sits at just the right height for the vanity. Opposite: The GP & J Baker fabric that covers the headboard is between a toile and a botanical print. A rich green welt winds the edge of the headboard to accentuate its unique scalloped silhouette. Subtle hues of khaki, sand, and seafoam are also derived from its earthy palette and are repeated on the drapes, settee, and painted bedside chests.

ARCHITECTS RICK SPITZMILLER AND ROBERT NORRIS TEAM UP WITH DESIGNER TERI DUFFY TO PRESERVE A HISTORIC BUCKHEAD HOME WHILE RENOVATING IT TO MEET THEIR CLIENTS' FAMILY-CENTRIC LIFESTYLE.

REFRESHED & REFINED

TEXT **COURTNEY DUQUESNAY**
PHOTOGRAPHY **MALI AZIMA, JOHN O'HAGAN**





Previous page: Lush hydrangeas and clipped boxwood hedges define the space around the home's pool. Clockwise from above left: Built in 1928, the Manor House was among the first erected on the pastures that would become Buckhead. In the living room, a palette of navy and linen plays well with the pecky cypress ceiling. Metal cocktail tables from Soup Studio and sconces from Iatesta Studio add a touch of shimmer to the space. In the foyer, a once hidden stairwell becomes the room's defining feature. A pair of matching walnut commodes from Robuck Antiques and a chandelier by Serip Lighting add to the elegant vibe.

Tucked away in the heart of Haynes Manor, a Buckhead neighborhood overflowing with character and charm, sits Atlanta's "Manor House." The home's exterior is unique, taking cues from Tudor and neo-Gothic styles that were popular in the 1920s when it was built. The surrounding farmland was gradually sold off, and rolling hills and pastures turned into grand residences with manicured lawns. The Manor House sat largely untouched for the next 90 years.

When a new buyer purchased the property in 2018, they turned to Atlanta-based architects Rick Spitzmiller and Robert Norris for help in reconfiguring the home's bland interior to match its grand and detailed exterior. With charming features like its Ashford granite facade, Vermont limestone windowsills, slate roof, and original round chimney, there was much work to be done in order to bring the interior up to snuff.

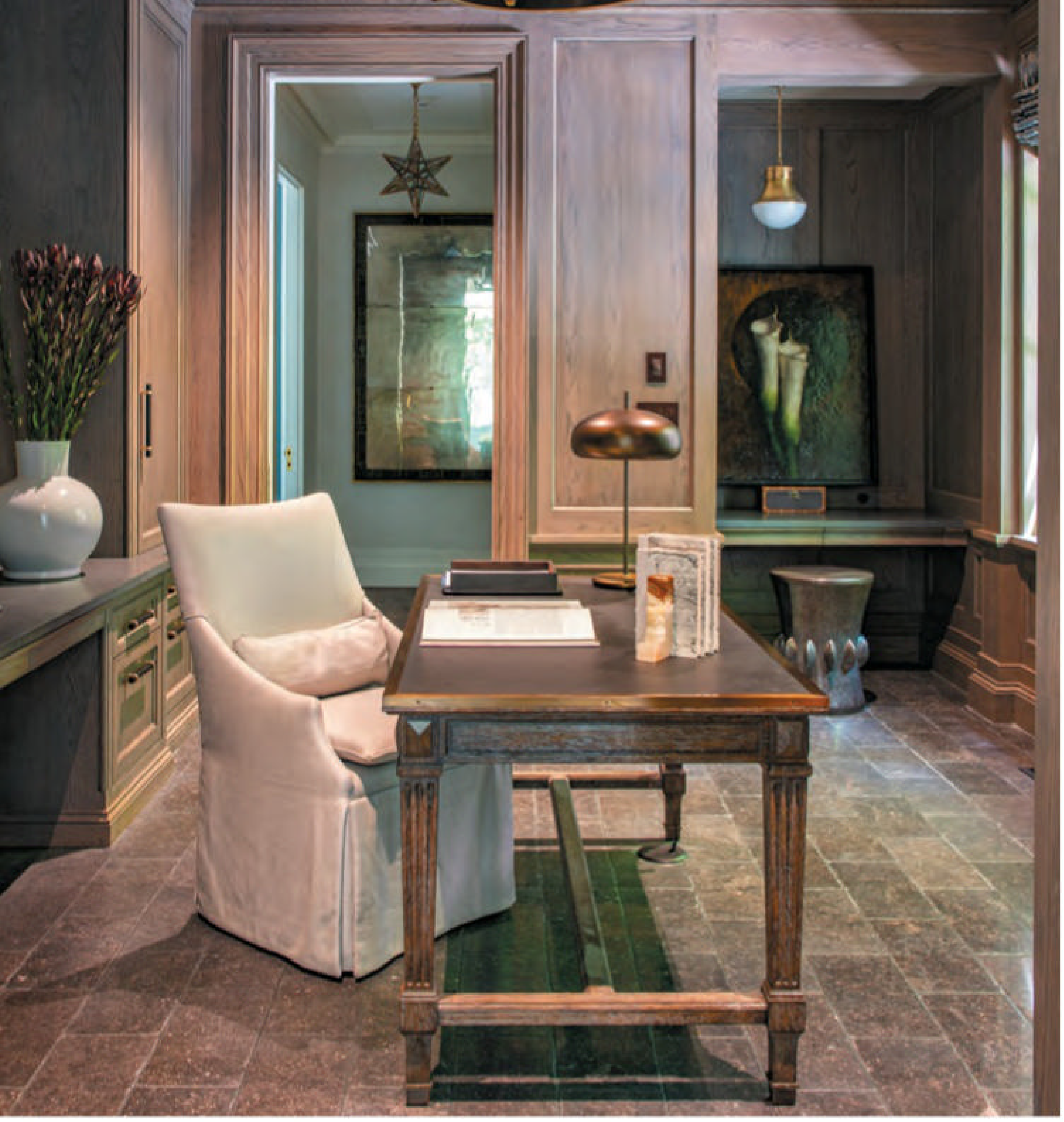
The duo enlisted the assistance of seasoned designer Teri Duffy, with whom they've collaborated on numerous projects, to help outfit the home in finishes and décor that properly suit its architectural face-lift. Contractor Jon Berndsen and his team of talented artisans were brought in to bring Norris and Spitzmiller's drawings to life. "The house had very good bones and was an excellent candidate for renovation," says Norris.

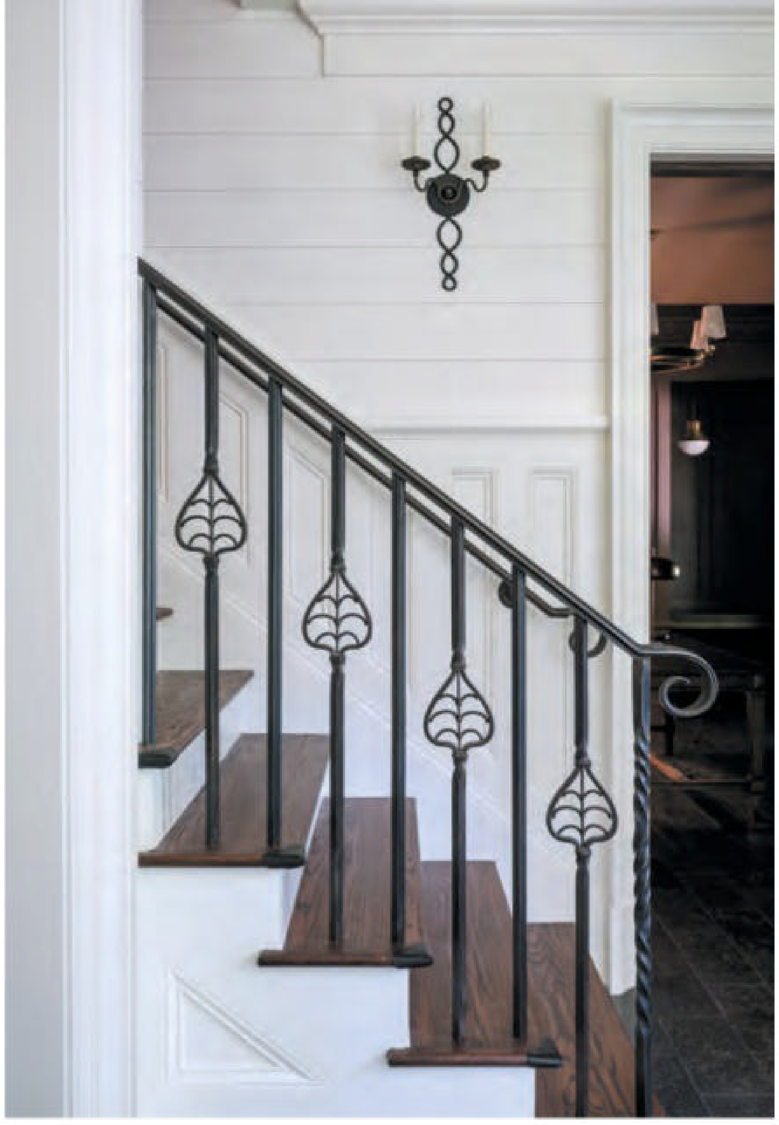
For this project, the homeowners' goals were primarily comfort,

Clockwise from above: Upholstered chairs provide a cozy place to share family meals. An oversized island is the perfect gathering spot for parties. Custom-colored steel windows with UV filters protect the home's art and furnishings. Interior millwork complements the architectural style of the exterior. Understated furnishings allow the art to take center stage.

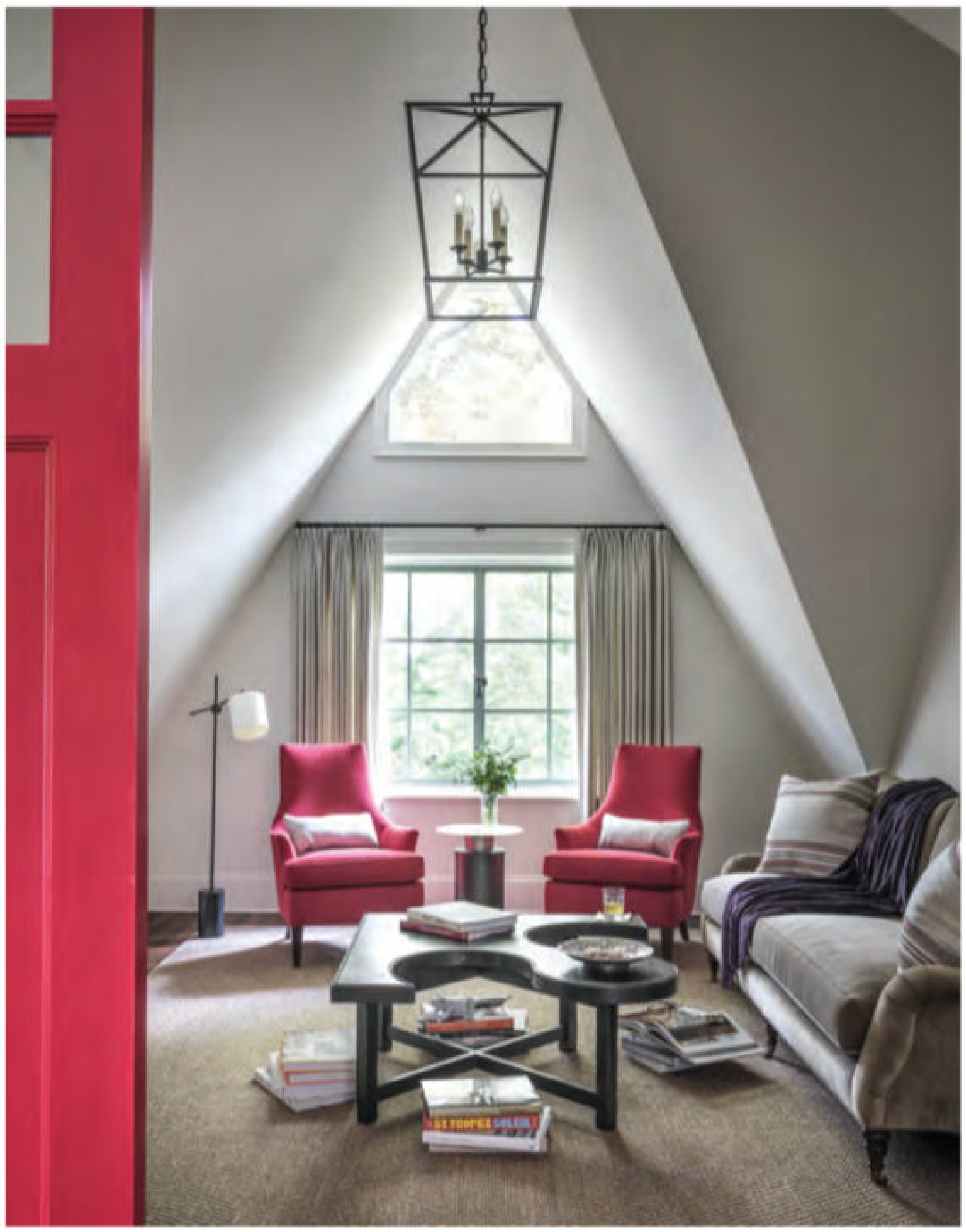
good function, and circulation. Having been admirers of the quality and craftsmanship of older homes, they were appreciative of the architectural refinements Spitzmiller and Norris were able to bring to the interior. One of the first major projects was to expose the home's staircase, which had previously been enclosed by walls. The team added an ornate balustrade, which lends a sense of graciousness to the home's foyer. "The outside of the home had a Tudor feel, and the inside was rather vanilla with minimal trim. It wasn't really in sync. This gave the foyer a much more elegant look. It was a huge transformation," says Norris. Detailed wall paneling in the foyer introduces the character to come while also concealing a door that opens to a handsome powder room.

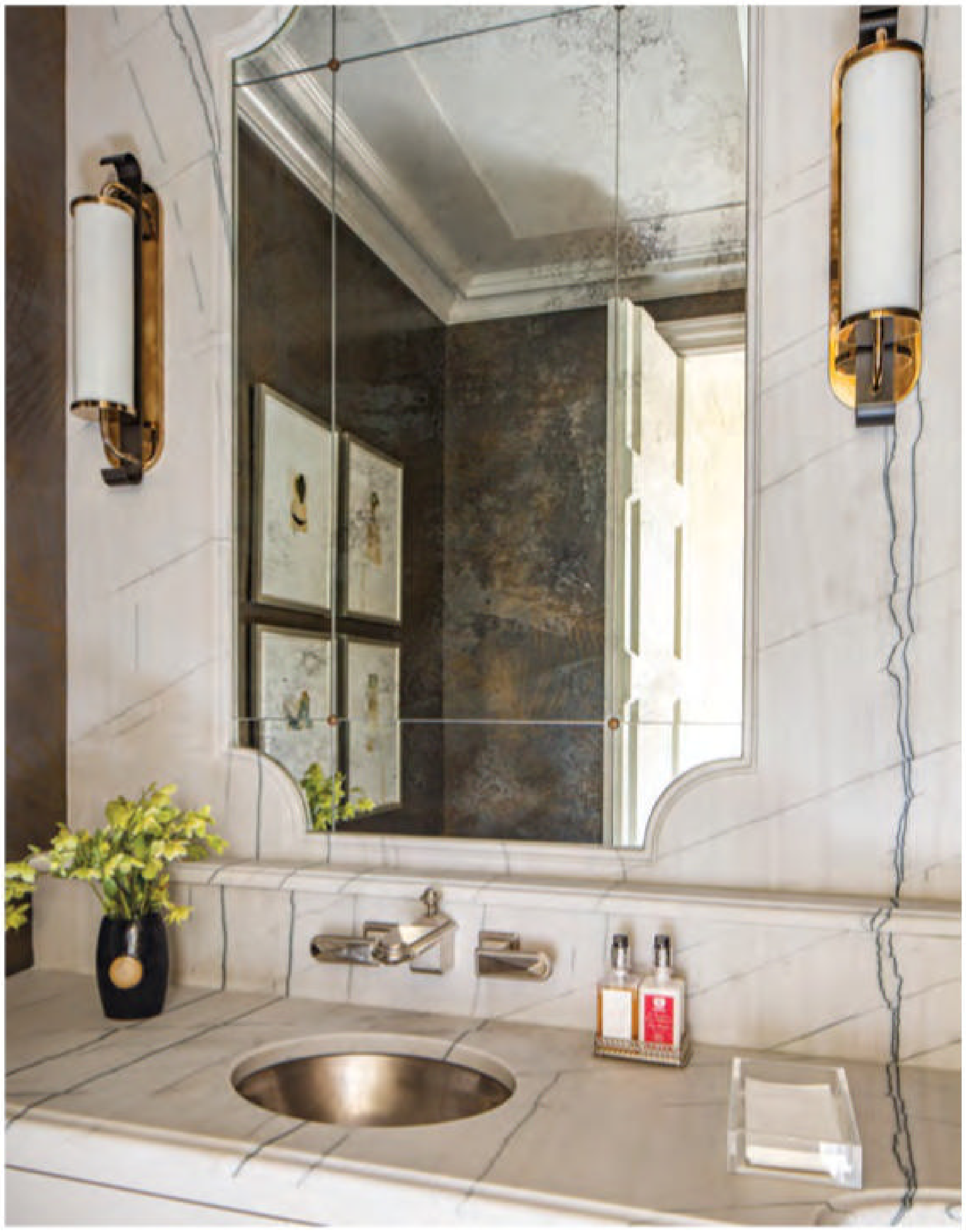
The existing living room contained a beautiful

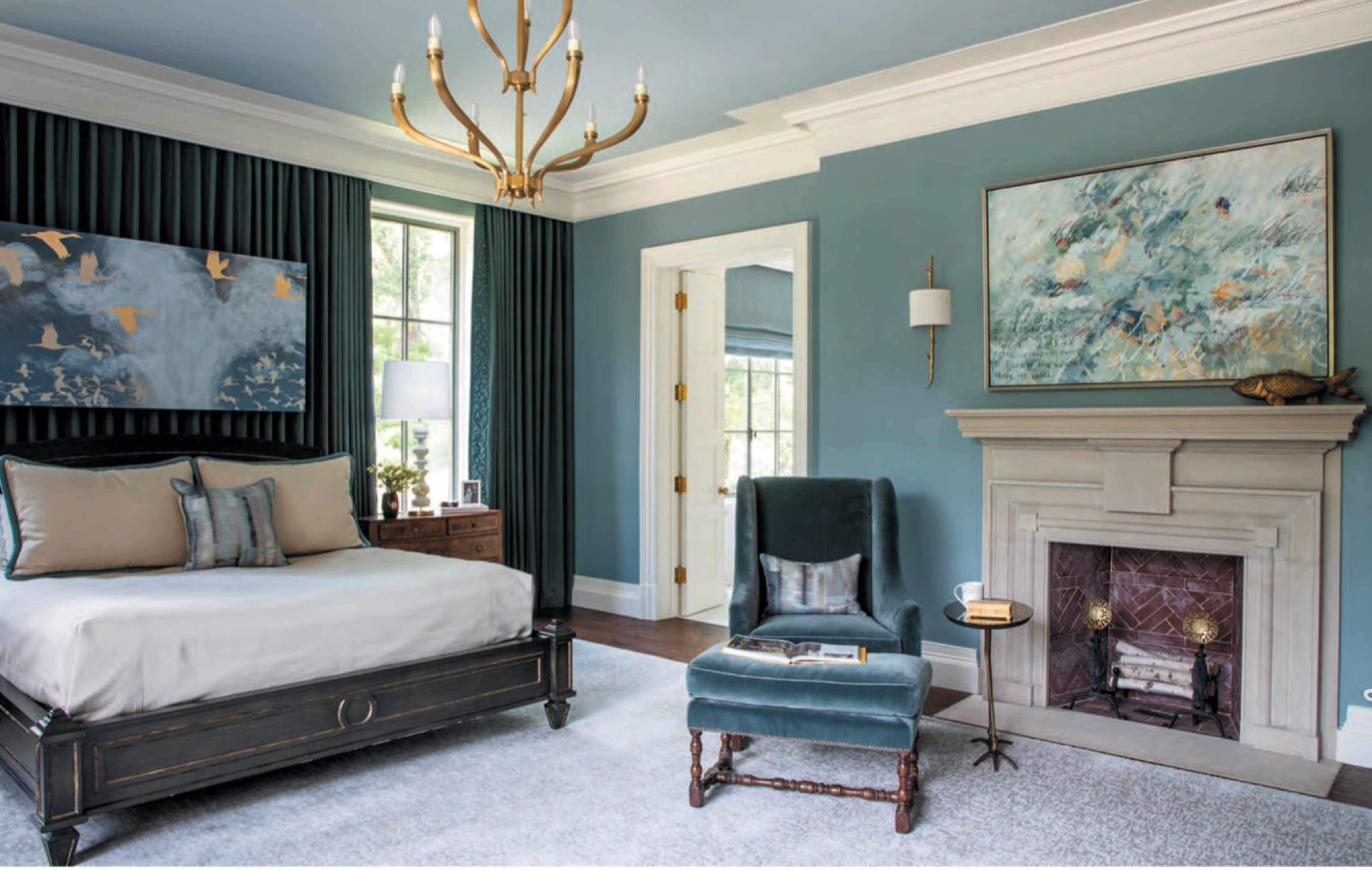




Clockwise from above left: In the study, a desk by Iatesta Studio combines Old-World charm with modern functionality. Endearing details abound, from the distinctive paneling to the stairwells' various balustrades. Stately sconces by Urban Electric frame the gentle curves of a cut corner mirror. Pops of red ground the soaring ceiling in the upstairs television room.







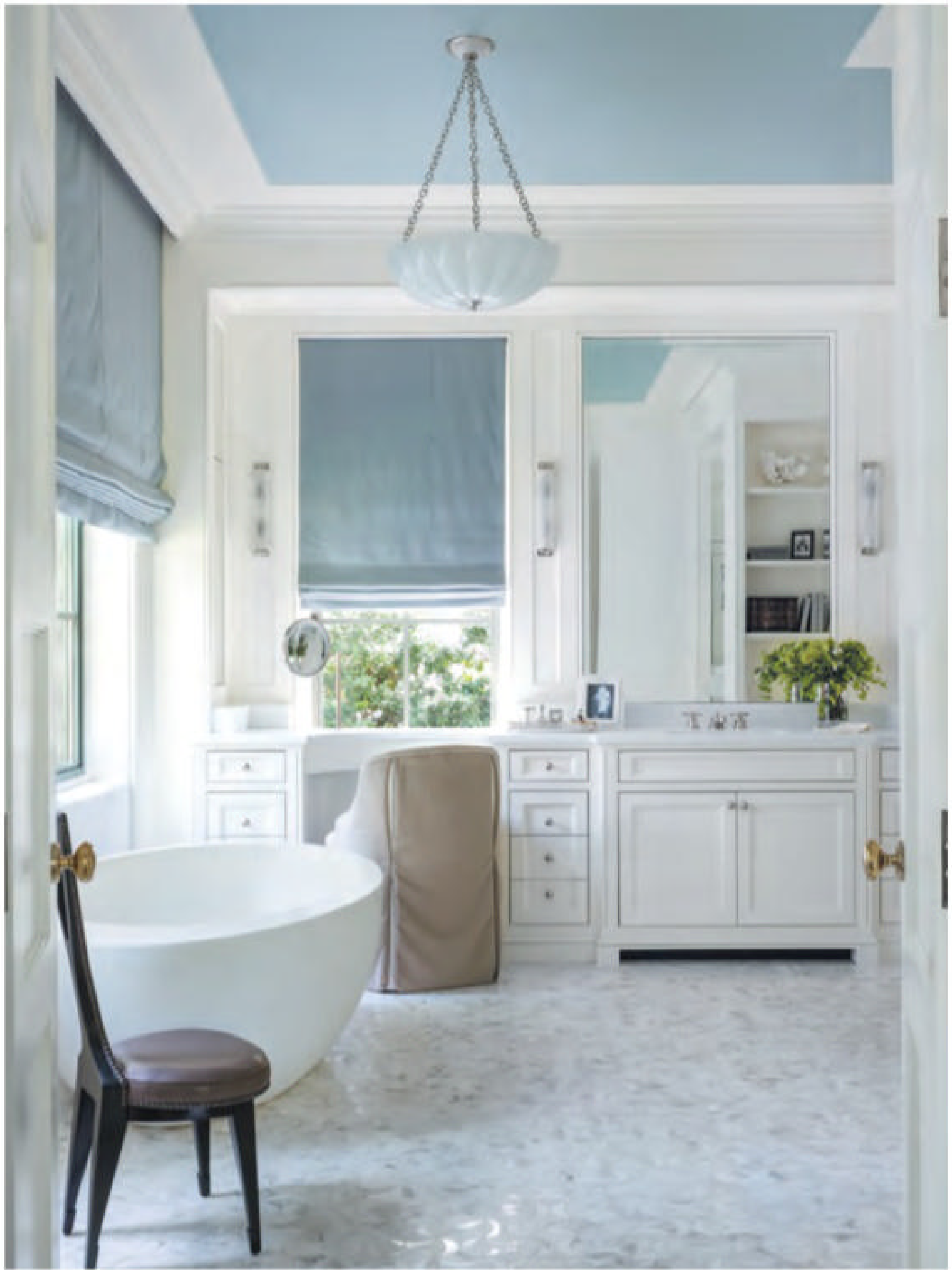
Above: A two-tier chandelier from Circa Lighting echoes metallic details in the primary bedroom's art. Right: In the primary bathroom, Spitzmiller and Norris designed a custom vanity that's flooded with natural light for easy makeup application.

fireplace and long bay window, which inspired the team to convert part of that space to a primary bedroom, light-filled bath, and a dressing suite. Throughout the home, cabinetry, doors, and fireplaces all benefited from Spitzmiller and Norris's polished touch.

The team was able to slightly expand the kitchen while opening it up to the living room, which shares a space with the dining area. The more open concept suits the homeowners' family-centric lifestyle and allows plenty of space for hosting grandkids' birthday parties or weeknight gatherings with friends. "With any party, everybody ends up in the kitchen. And that huge island just works beautifully for them," says Duffy.

As business owners, the homeowners required a functional study. The design team was able to carve out a comfortable study with a dual desk and filing space, and they even made room for a cozy alcove with a second, smaller work surface.

Duffy secured artwork from various galleries to add polish and sophistication to each space. In the backyard, Land Plus Associates designed a stunning pool area and installed lush landscaping perfect for hosting outdoor family gatherings.

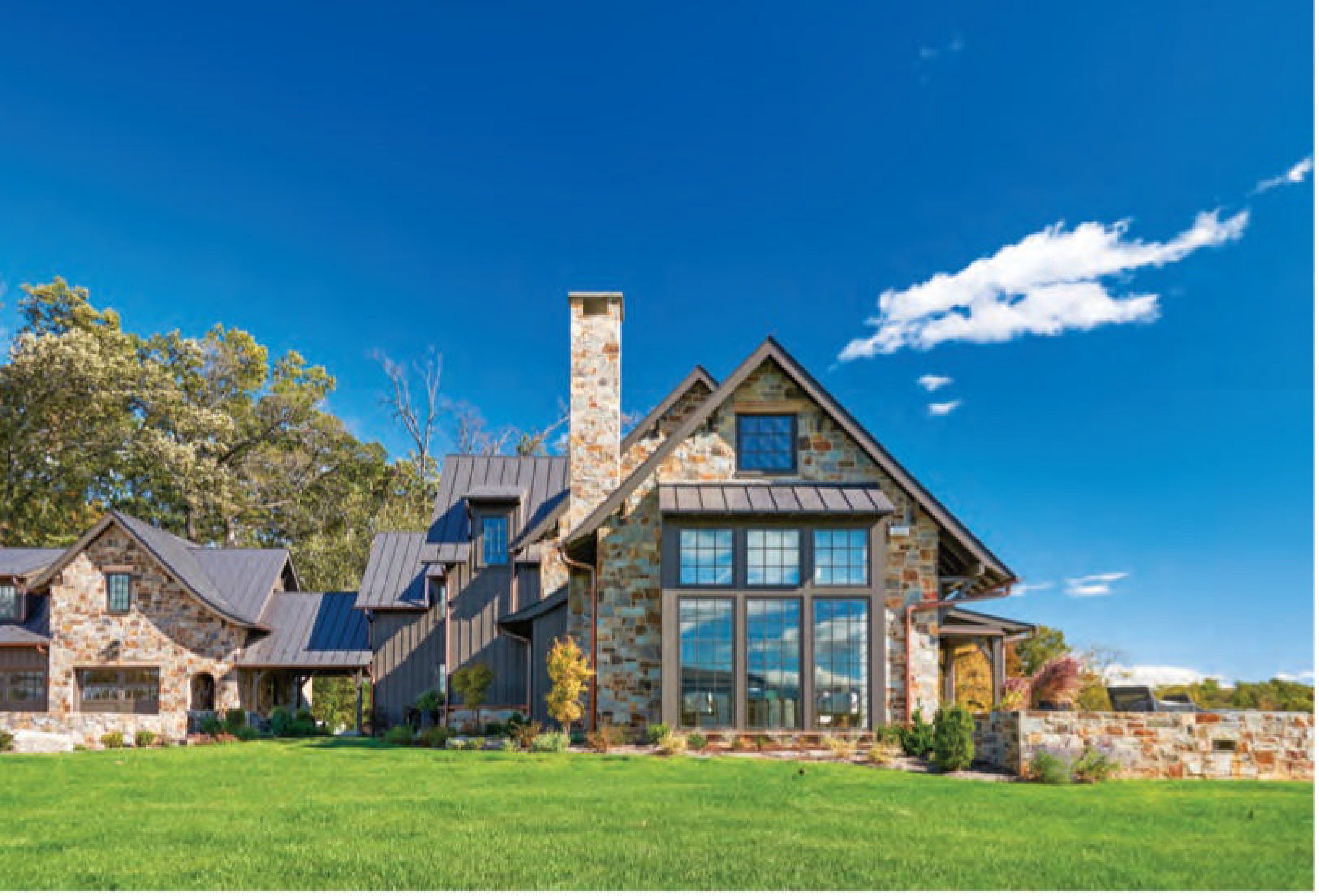


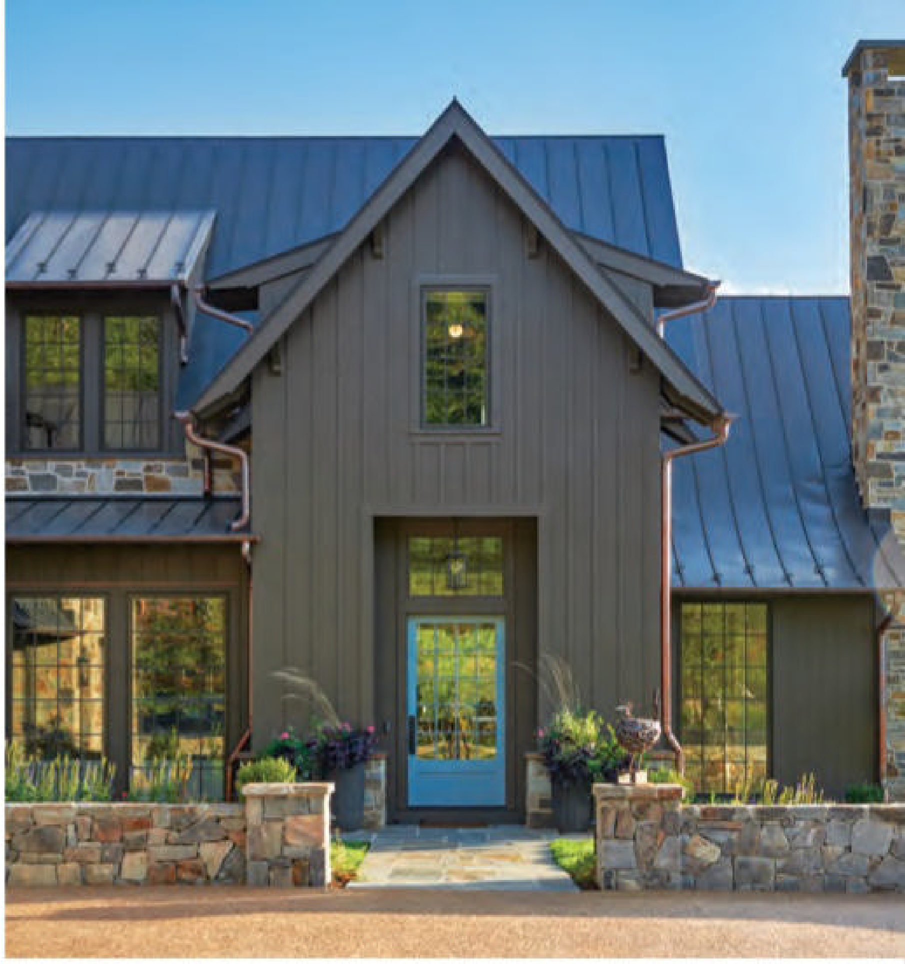
LOOKOUT FARM

THIS CUSTOM HOME FITS ITS BUCOLIC LANDSCAPE LIKE A GLOVE.

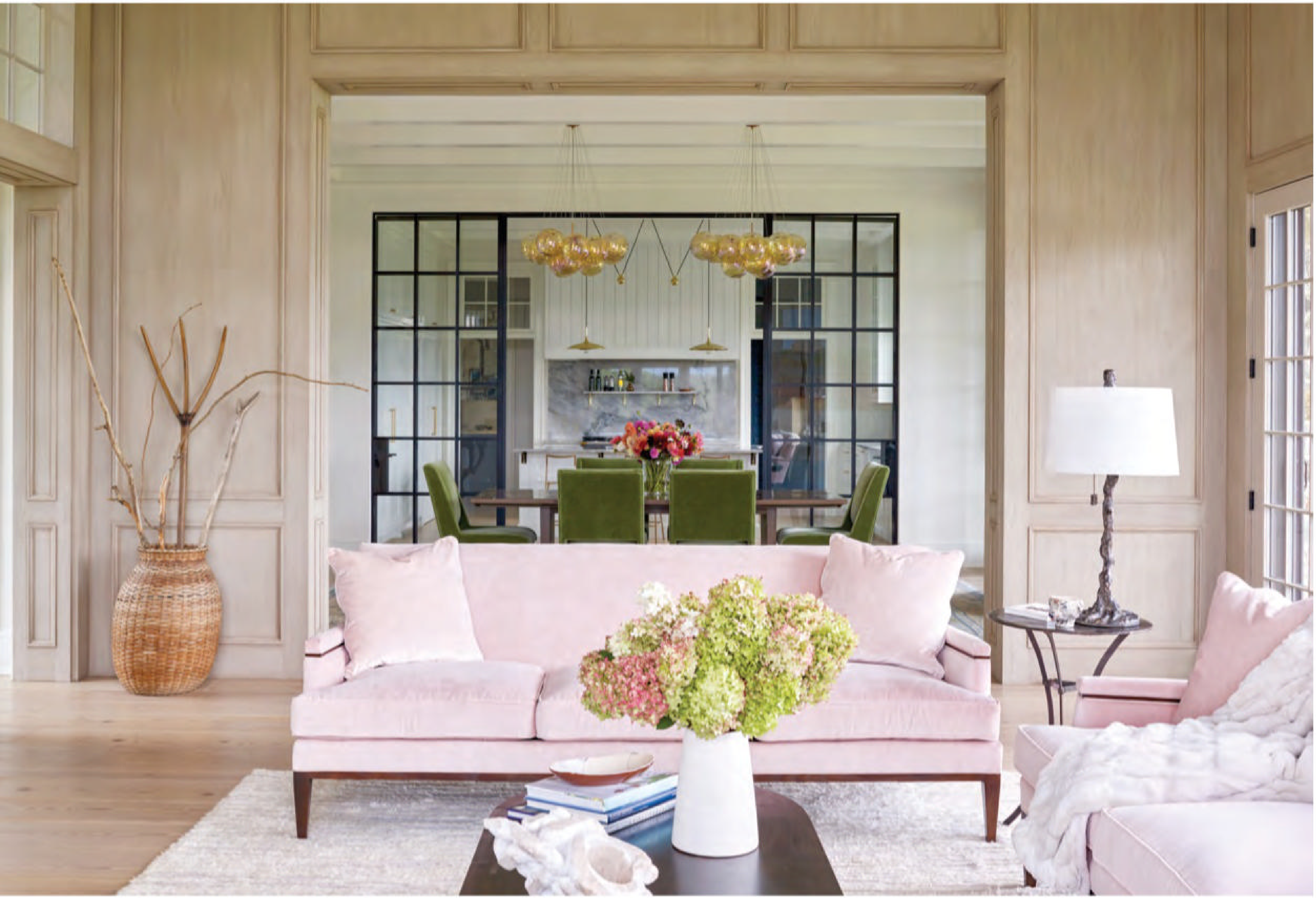
TEXT AND STYLING **CHARLOTTE SAFAVI**
PHOTOGRAPHY **DARREN SETLOW**

CELEBRITY PETS





Above: A covered walkway connects the main house to the garage and guesthouse. Above right: The front of the house features painted wood, quarried stone, and a bronze roof. Below: A wide cased opening separates the wood-paneled living room from the dining room, connected to the kitchen via steel-and-glass doors. Opposite: Rewired antique Italian palm copper scones create ambient light in the dining room, but the double bubble chandeliers are the showstoppers here.



Looking for a change of scenery, interior designer Leigh Johnson and her husband, Craig, decided to relocate from the hustle and bustle of Richmond, Virginia, to the small-town charm of nearby Charlottesville. The empty nesters share a blended family of six children, five grandkids, and a golden retriever named River.

"Having graduated from UVA, I knew how welcoming this area could be," recalls Johnson. "We started house hunting in Charlottesville proper and then moved farther afield to bigger properties with existing residences—but we still couldn't find what said 'home' to us."

The couple decided to build and looked at available land with a view. In the summer of 2018, they discovered 49 unkempt acres, dotted with derelict outbuildings, on the Mechums River in Albemarle County.

"That day—after trudging over field and dale, slipping and sliding across muddy terrain—we stood on a hill overlooking the river to the south and the mountains all around, and we instantly knew this was the place where we would build our home," she continues.

Assembling a team became a priority. Johnson herself would be very involved in the design process, but the project's scope required an army of pros. The couple chose to work with Keith Scott and Julie Dixon of Rosney Co. Architects and Doug Croker of ILEX Construction, with whom the couple had worked in the past.

"Our clients wanted a special gathering place for their extensive blended family, but they also wanted a comfortable house for the two of them when alone," says Scott of what became a

Above: The kitchen features crisp white cabinetry, a wood-paneled range hood, and polished brass fixtures. Right: The bar's custom teal-blue Venetian plastered ceiling contrasts with the mirrored and brass accents. Opposite top: A geometric patterned wallpaper adds interest and depth to the breakfast room. Opposite bottom: The den is finished in cozy blue wall paint with applied moldings. Furnishings include a mix of antiques and upholstered pieces

5-bedroom, 6,500-square-foot country home with an adjacent guesthouse.

Two stories high, the house lives both expansively and intimately on the main floor, which contains the roomy public spaces—foyer, living room, dining room, and kitchen—on an open plan and the cozy private spaces—breakfast room, den, and main bedroom—in a connected wing. The upper floor has four guest rooms and Johnson's design studio.

"The house had to include significant square footage to accommodate the large gatherings, but a simple mass would have overwhelmed the site, so we broke the house up into smaller volumes that intersect and weave together, while occupying the hillside in an organic manner," says Scott.

The exterior building materials—their palette assiduously developed to complement the surrounding countryside—include stone quarried from West Virginia, board-and-batten siding, and bronze roof and gutters.

"They are all durable materials that will age gracefully over time and speak to the role of the

house as a country retreat," adds Scott.

Inside, the nature-inspired color scheme (warm neutrals, mossy greens, teal blues, dusky pinks) expands and contracts, with the larger spaces reading airier and lighter, and the smaller ones moodier and darker. For example, the pale wood-paneled living room features a vaulted 12-foot timbered ceiling and a pair of pink sofas, while the deep blue wallpapered breakfast nook is both compact and cozy.

"One of my favorite built-in elements is the raised fireplace in the breakfast nook, with its coppery tiles. The fender was made by the same blacksmith who crafted our stair railings and banister," adds Johnson, who worked with many artisans along the way.

Throughout the home, brass and bronze are the favored metals. Light fixtures are bejeweled and dazzling. Fanciful wallpapers play with pattern, while tactile upholstery runs the gamut from plush velvet to wool bouclé to buttery leather.

"I'm a huge believer in mixing old and new," says Johnson of the furnishings. "I had some cherished pieces of furniture and art that I wanted to include, but at the same time, I wanted to feel

Opposite top: The guesthouse's guest room features a vibrant take on toile wallpaper in orange and pink. These colors carry over to an ikat bench textile. Opposite bottom: Twin beds, a laughing cow artwork, and an unexpected aqua-and-mustard color scheme create a welcome space for grandkids. An adjacent bathroom employs the same palette in its window treatment and other details. Above: The mudroom off the garage entry is much used in the countryside and has beautiful Belgian bluestone floors. Left: Johnson loves saturating walls in pattern and color, as is the case in this blue guest room in the main house.

Opposite: A study in neutral calm, the primary bedroom's vaulted and beamed cream ceiling receives a whimsical tone-on-tone textured statement chandelier. Below: Golden retriever River sits in front of a curved leather-upholstered sofa with stitching detail for dimension. Above: The primary bathroom is a symphony of brass armature and a double marble vanity. Handmade floor tiles are laid in a herringbone pattern.

free to experiment as I curated and created the look and feel of the interior."

Each room is highly distinctive and planned out. The gallery hall, for example, which is fronted in floor-to-ceiling glass, was designed to hold a 9-by-13-foot mosaic of a reclining woman commissioned from artist Kenton Nelson.

"It's the first thing people see when coming up to our home," says Johnson. "Kenton shipped about 45,000 tiles to us, and then he and his assistant came for a week and installed the mural."

While Johnson's personal style is self-declared eclectic, her eye for design is unrelenting and no detail is overlooked. In the bar, her mother's epergne sits on brass counters whose 16-inch backsplash reaches up to the back wall's antiqued mirrors and glass shelves. The cabinets are lacquered teal, and the arched ceiling has a Venetian plaster finish.

"I wasn't afraid to go out on a ledge, to design a home that we not only love coming home to but one that also has some surprising details that make us smile," she says.

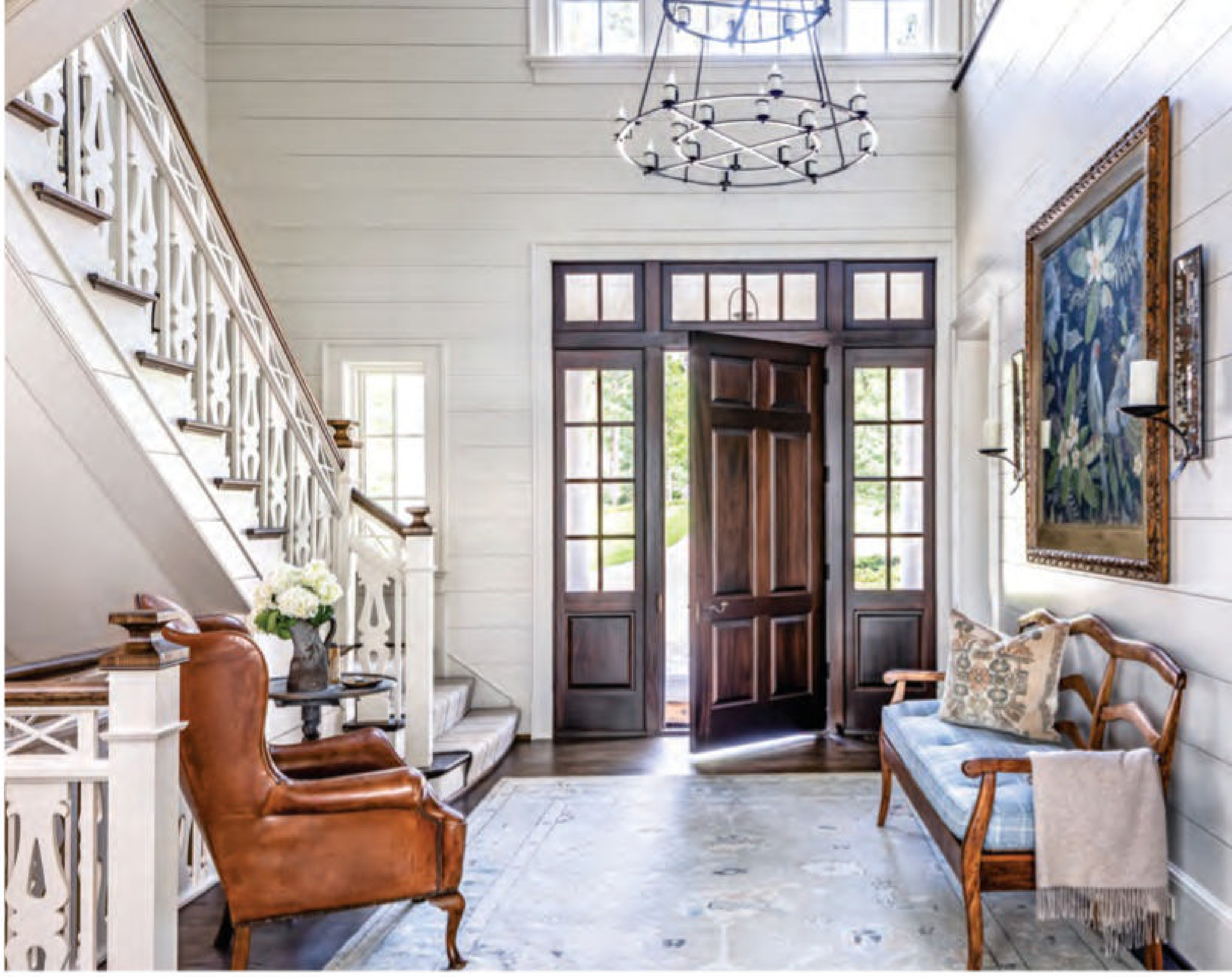
LAKESIDE DELUXE

Residential designer William T. Baker and interior designer Susan Bozeman team up to give a New York–based family a Southern getaway with New England style.

TEXT **LYDIA SOMERVILLE** | PHOTOGRAPHY **JEFF HERR**

When a couple from New York decided to build a Southern getaway in Georgia's Reynolds Lake Oconee, they sought out the talents of residential designer William T. Baker to design the retreat for gathering with their grown children and grandchildren. Baker, whose projects at the luxury property are numerous, took on the enviable site, a peninsula encompassing three lots with 180-degrees of lakefront. The clients, being native New Englanders, desired a house in their familiar vernacular, like a Nantucket house in a more hospitable climate. "They had a wonderful vision for a house where their children and grandchildren could enjoy the outdoors, with a pool overlooking the lake and two docks for boats and jet skis," says Baker.

The house immediately announces itself as a Dutch Colonial with its front-facing gambrel roof and pillared front porch. To the side, a garage is cleverly disguised as an outbuilding. "That's where we brought the magic," he says. "We try to make garages an enhancement to the house, with the cars entering through a concealed motor



Previous pages: The entry court provides a graceful transition to the house, with the front-facing gambrel roof and dormers proclaiming its Dutch Colonial influence. Left: Shiplap walls and a sunburst fireplace surround give the living room a distinct New England flair. Above: William T. Baker designed the entry stair rail to be a modern take on traditional Chippendale woodwork. Below: The pool's infinity edge blurs the transition from pool to lake.

court." Inside, Baker sought to make the rooms warm and personal. "I try to design interesting spaces so that as you move throughout the house, each room is a discovery."

Interior designer Susan Bozeman used a concoction of the client's existing furniture with new additions to make the large spaces comfortable and inviting. "The wife loves blue and wears it frequently," she says. "Some rooms have a strong blue-and-white color scheme, while others have more subtle accents of blue. It's a common thread." Throughout the house, the blue palette varies in intensity but always reflects the changing hues of the lake and sky. White shiplap paneling unifies the main rooms of the house, with accents of blue in upholstery and window treatments. A breakfast room set in a bay window overlooks the lake and displays the New England vibe Bozeman brought to the house. A circular braided rug under the table and tiered iron chandelier subtly evoke the timelessness of Colonial style.

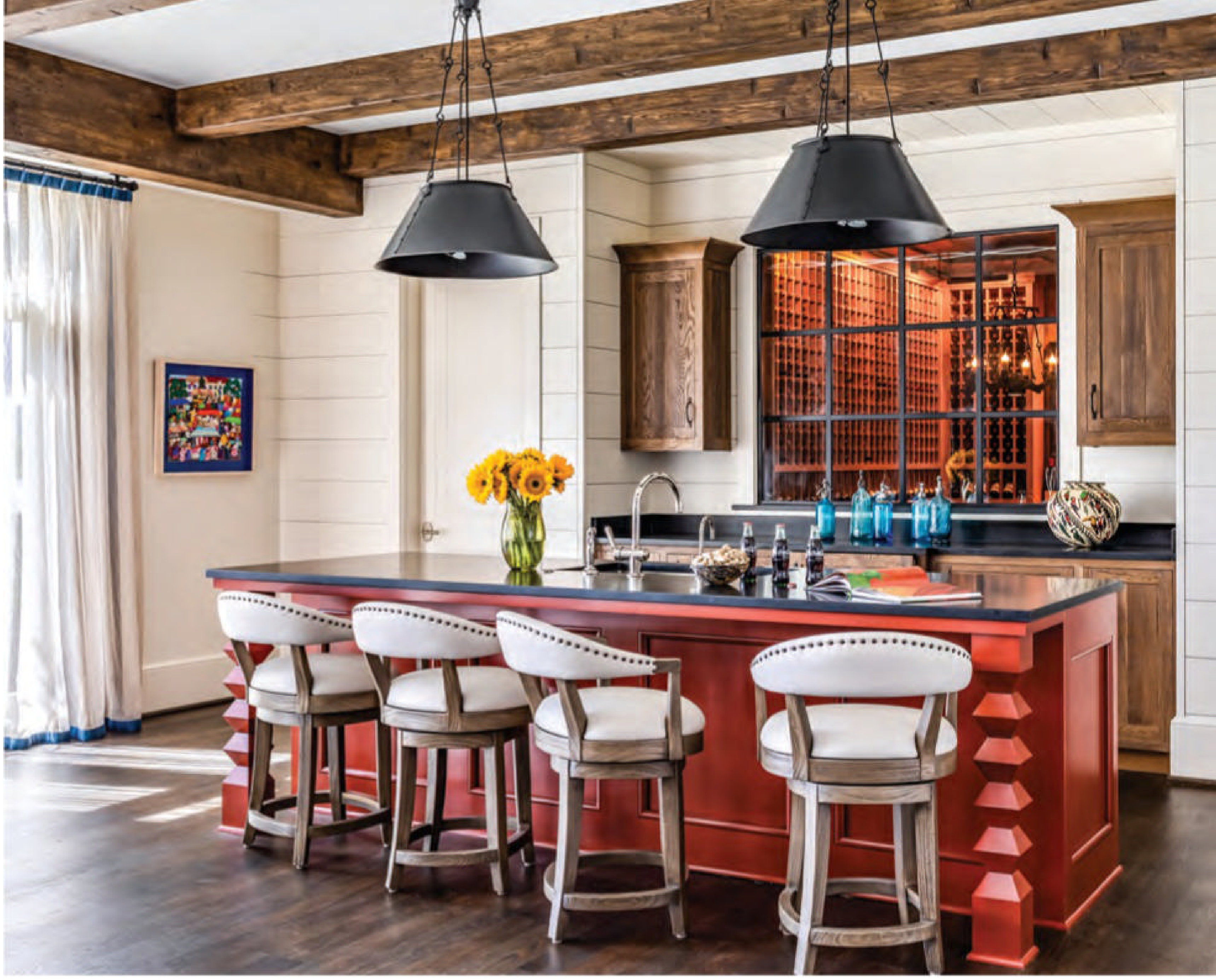
In the bedrooms, the ratio flips to predominantly blue with wallpapers, rugs, and fabrics giving the private spaces a cocooned atmosphere. Baker designed an octagonal hall in the primary suite, where

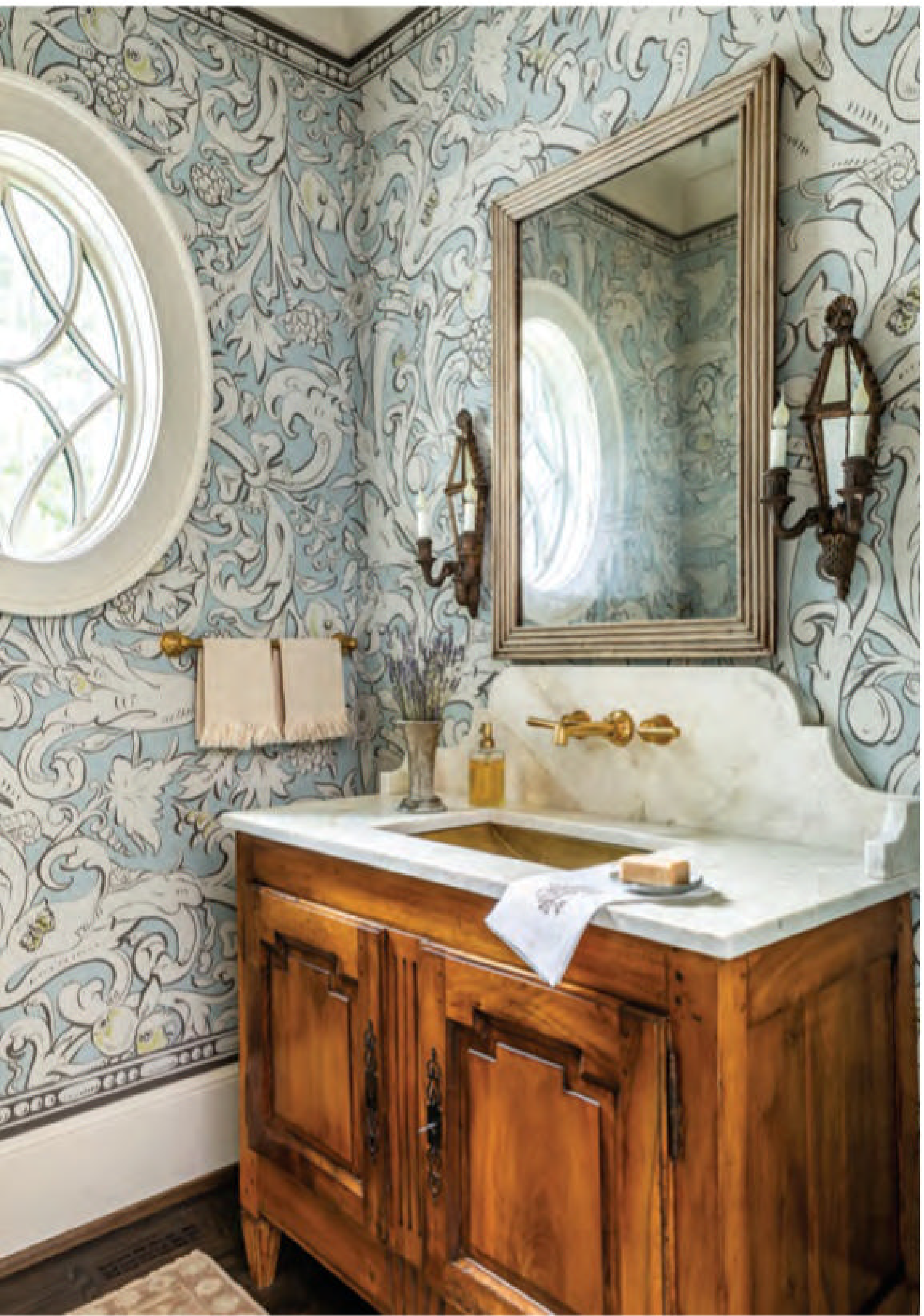
Top: The dining room has a collected feel, with a trestle table, iron chandelier, and Swedish clock melding various periods and traditions. Above: Beams and shiplap paneling warm the kitchen. Opposite: A round braided rug and iron chandelier in the breakfast room evoke early American homes.

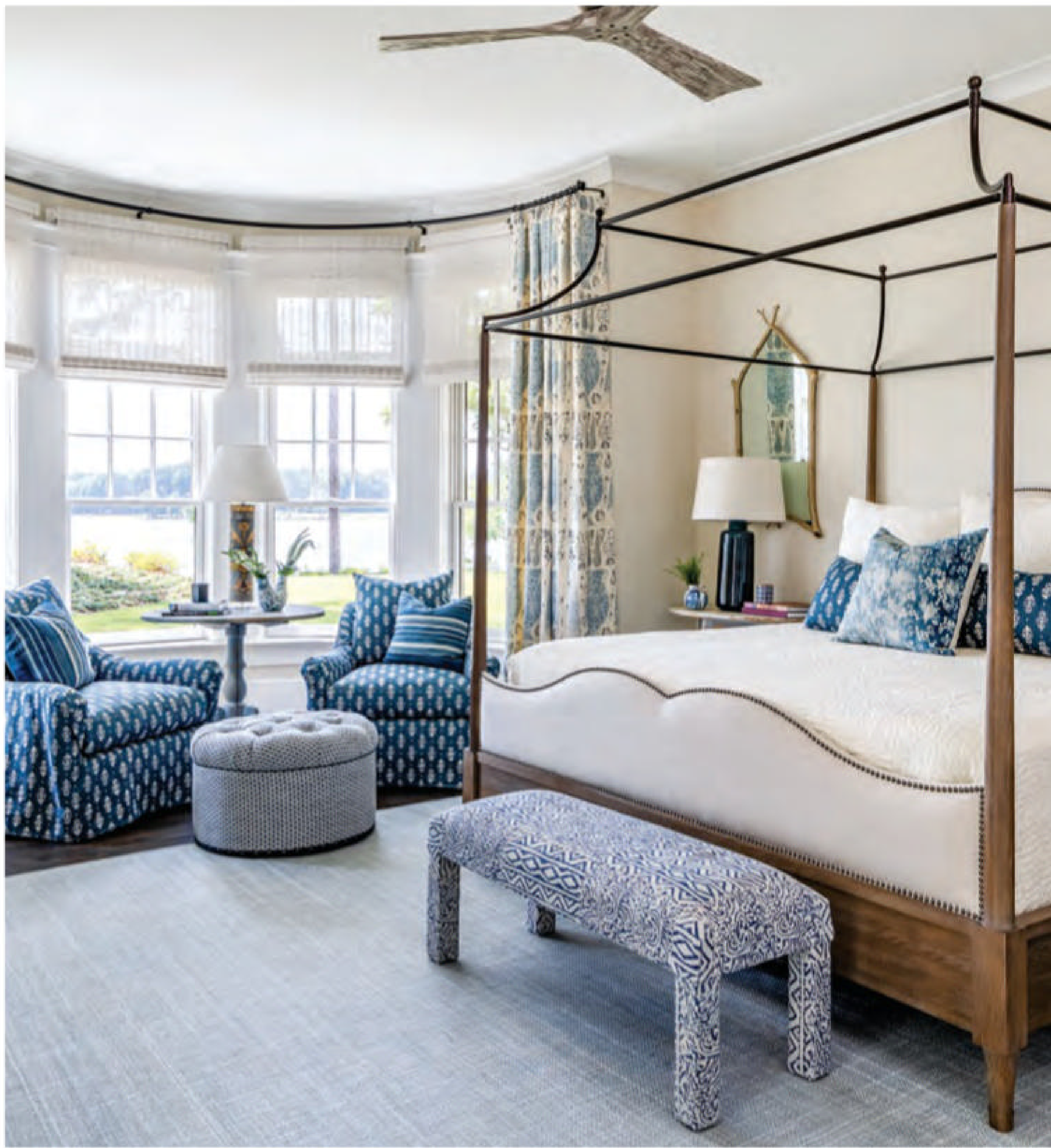
a dressing room, bath, and closets converge on a jewel box of a space bathed in light from the cupola above. "The wife requested a small sitting room of her own," says Baker. He wrapped the room with walls of windows to give her a quiet, private view of the water.

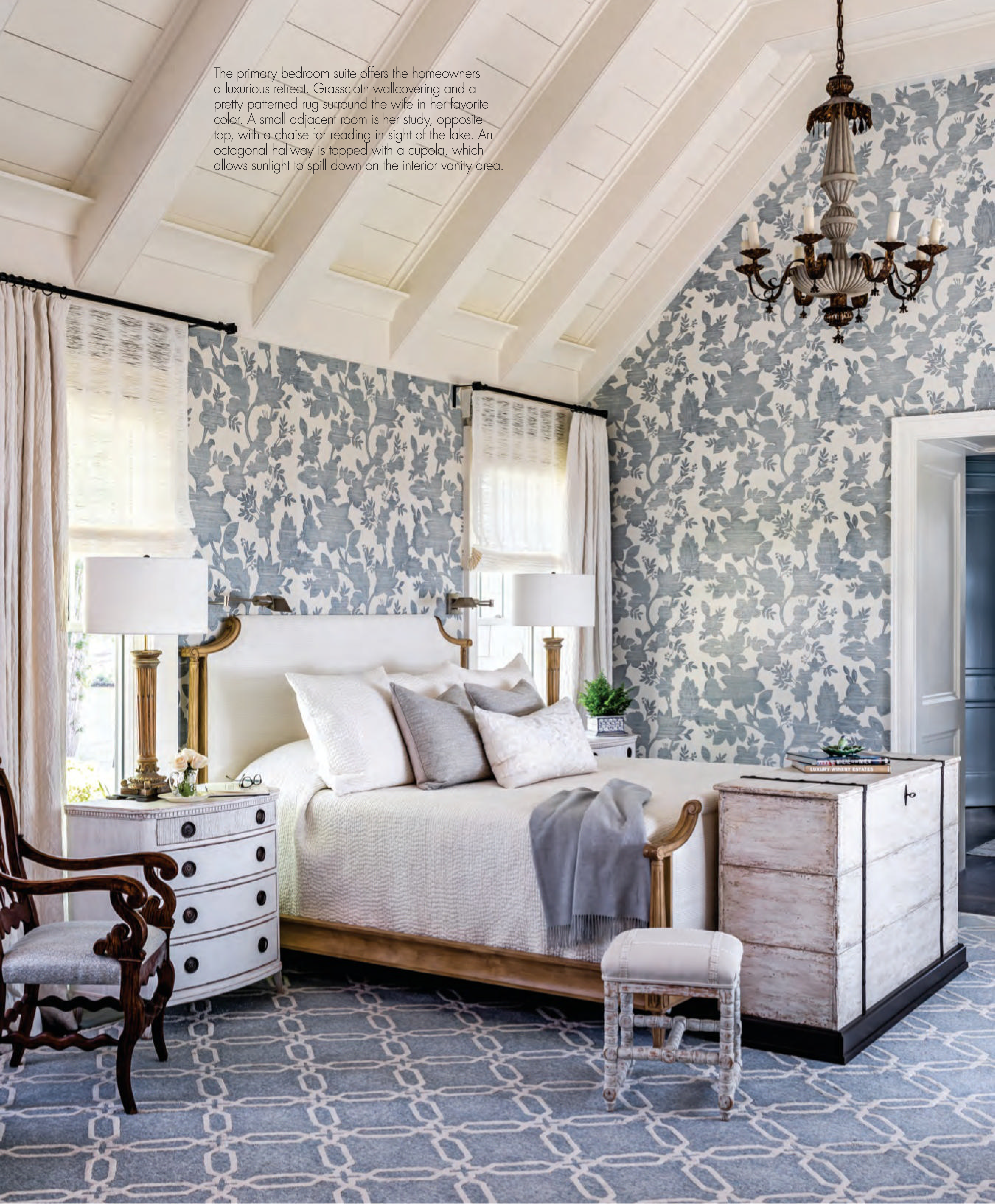
The one room the husband felt strongly about was the study, a two-story gleaming mahogany-paneled space where he can work. He specifically requested a balcony off it so that he could step out and survey activity on the lake. "He let his wife make most of the decisions," says Baker, "so when he requested a room tailored to his taste, we wanted to make it really special." A door from the upper balcony opens onto a second-story terrace with stunning views. Spread out between the house and the shore, terraces offer varying degrees of shade and lead down past a pond-shaped pool to the lake. At any given time, there's a group on the water, a group in the pool, and family members scattered on chairs, just as a summer day should be enjoyed, no matter the latitude.

Oppisite: The double height study is cocooned in comforting textures, like the Stark cowhide rug and leather wing chairs. Right: A bar in the game room allows a glimpse of the wine cellar. Below: Bozeman chose an exuberant wallpaper for the powder room. Below right: The main level guest bedroom offers a spectacular view of Lake Oconee.









The primary bedroom suite offers the homeowners a luxurious retreat. Grasscloth wallcovering and a pretty patterned rug surround the wife in her favorite color. A small adjacent room is her study, opposite top, with a chaise for reading in sight of the lake. An octagonal hallway is topped with a cupola, which allows sunlight to spill down on the interior vanity area.

BY ROBERT C. MARTIN

What's Underfoot?

IF YOU'RE FLOORED WHEN CHOOSING THE RIGHT OUTDOOR PAVING, LET THIS FLORIDA LANDSCAPE ARCHITECT BE THE JUDGE ON WHAT BEST COMPLEMENTS YOUR LANDSCAPING.

Most of us have some idea about what types of flora best suit our region's fauna, but when it comes to picking the right surface for a driveway, terrace, or walkway—that's where things can get a little tricky. Selecting a well-suited ground cover can invariably enhance or diminish an otherwise pristine property. Further still, factors like texture, heat gain, and maintenance have as much to do with the use and function of an outdoor space as they do with looks and longevity.

Because such decisions are best left up to a pro, landscape architect Keith Williams certainly fits this category. As principal of Nievera Williams Design in West Palm Beach, Williams not only knows his plants but also the vast array of pavers and other durable options that are available today. "For me, it all starts with selecting the appropriate hardscape material that will harmonize with the architectural style of a project," he explains. "My firm strives to take advantage of every available inch of space, whether it be designing full gardens, intimate spots for solitude and reflection, or a combination of both; the need for some sort of hard surfacing almost always comes into play."

In most garden shops and home improvement stores, the kinds of outdoor flooring are numerous and sometimes overwhelming; they can range from such basic resources as brick, flagstone, and concrete, to more costly varieties, like porcelain, slate, and granite. Other possibilities, particularly composite, manufactured products,

PHOTOGRAPHY COURTESY OF NIEVERA WILLIAMS DESIGN

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have been developed to help conserve rainwater and improve drainage by being permeable (enabling water to pass through it). "As for me, I prefer using real stone—quarried versus man-made," Williams adds. "Likewise, I favor creating gravel parterres, not only for functional reasons but sometimes also for the visual interest they add in the garden. Such features are often unexpected and can provide a sense of depth in smaller spaces."

This landscape architect also ensures that his designs are well-grounded by using local materials when possible. "For instance, I love tabby concrete, which is a shell-based aggregate that is poured like a monolithic, concrete slab. Once it's had time to cure, the surface is then blasted to expose the shell components."

While picking out an outdoor material that will hold up to the elements is crucial, just meeting the basic requirements should only serve as a starting point. "Above all, don't be afraid to dream a little when selecting a flooring type for an outdoor space," Williams concludes. "Just keep in mind the material's suitability, maintenance, and structural integrity when making a decision."

Laying Down the Luxe

Landscape architect Keith Williams provides more tips to improve your property:

- **Driveways**: "Sun and heat gain are important to think about, as well as tire marks and the expected wear and tear of cars and equipment. All of these points should all be taken into consideration when designing and proposing hardscape materials."

- **Terraces and walkways:** "Always take stock of your home's interior and how an exterior stone or material will react to the indoor finishes, particularly if an outdoor surface is accessed directly from the inside."

- **Pool decks:** "I tend to like lighter materials, such as beiges, light grays, or exposed aggregates, to offset the heat. Slip resistance and a comfortable texture must be high on the list as well."

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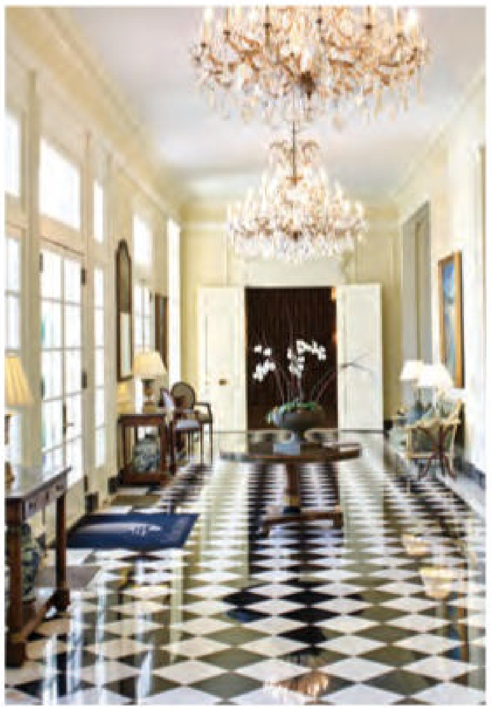

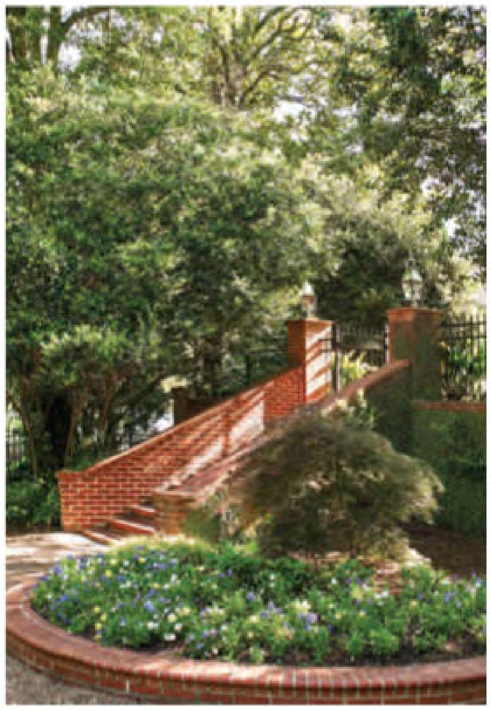

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Visitors may easily stroll to nearby shops or restaurants or take in the surrounding architecture in Uptown's historic neighborhoods. For a more relaxing getaway, simply curl up on one of the screened-in porches with a good book and a glass of iced tea.

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PHOTOGRAPHY BY STEPHEN DEVRIES

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COVER

Architecture, Rick Spitzmiller and Robert Norris, Spitzmiller & Norris. Designer, Teri Duffy, T Duffy & Associates. Photography, John O'Hagan.

MASTHEAD

Page 7: Anna in hot pink by Christopher Farr Cloth.

FROM THE EDITOR

Page 9: Photography, Jean Allsopp. What What We're Seeing: Top image: Willy Guhl planter, Atlanta Planters, photography, Katie Miller. Middle: Tabletop furnishings, Mrs. Alice. Bottom: Skyros Design Umbrella, Frontgate.

DESIGNER Q & A

Pages 19–22: Brooke and Steve Giannetti.

STYLE LIBRARY

Page 23: *A Welcoming Elegance* by Suzanne Rheinstein, Rizzoli ©2023.

Page 25: *The Joy of Home* by Ashley Gilbreath, Gibbs Smith ©2023.

ANTIQUES OBSESSION

Pages 27–29: Photography courtesy of Don Easterling; Easterling & Long.

THE MAGIC OF THE MARSH

Pages 31–40: Interior design: Amy Morris, Amy Morris Interiors.

Pages 31–32: Living room: Wall paint, Benjamin Moore, White Dove. Sofa and wicker table, Soane. Sofa fabric, Pierre Frey. Lamps, coffee table, textured back chair, and X benches, Bungalow Classic. X bench fabric, Sister Parish. Art, *Returning 52*, Tom Swanson, Johnson Lowe Gallery. Rug, Merida. Wicker chairs, The Nicholson Gallery. Upholstered chairs, Formations. Upholstered chair fabric, Holland & Sherry. Lanterns, Interiors Market. Vintage paddles, Noah J. & Co. Photograph over mantel, Rob Brinson Photography.

Pages 33–34: Entry: Mirror and buffet, Foxglove Antiques & Galleries. Window sheer fabric, Pindler. Coral lamp, Parc Monceau. Lampshade, Edgar-Reeves Lighting. Rope chandelier, Fisher Weisman through R Hughes.

Page 35–36: Entry hall: Wall paint, Farrow & Ball, Skylight. Bench, Max & Company. Media room: Wall and trim paint, Benjamin Moore, Thousand Oceans. Ceiling paint, Farrow & Ball, Skylight. Drapery fabric, Cowtan & Tout. Light fixture, Soane. Chair, Ainsworth-Noah. Chair fabric, Bennison through Ainsworth-Noah. Antique side table, Foxglove Antiques & Galleries. Side table, Baker Furniture. Ottoman fabric, Jacques Bouvet et Cie through Travis & Company.

Pages 37–38: Dining room: Wallpaper, Cole & Son. Table, Jacqueline Adams Antiques. Chairs, Joseph Konrad. Host chairs, Nickey Kehoe. Host chair fabric, Schuyler Samperton. Light fixture, Parc Monceau. Drapery fabric, Tulu Textiles. Photography, Rob Brinson Photography.

Pages 39–40: Bar: Paint, Benjamin Moore, Thousand Oceans. Hardware, Matthew Quinn Collection. Fabric for backsplash and cabinet front, Schumacher. Breakfast nook: Table, Design Within Reach. Banquette fabric, Peter Fasano through Ainsworth-Noah. Roman shade fabric, Fabricut. Roman shade tape, Samuel & Sons. Pillow fabrics, Schumacher, Holland & Sherry, and Erika Reade Ltd. Sideboard, A. Tyner Antiques. Primary bedroom: Wall paint, Benjamin Moore, White Dove. Bed, Mr. and Mrs. Howard for Sherrill Furniture. Bed fabric, Nancy Corzine. Bedding, Matouk, Sferra, and Chelsea Textiles. Light fixture, Urban Electric. Bench pillow fabric, Jerry Pair. Commodes, Foxglove Antiques & Galleries. Drapery fabric, Cowtan & Tout. Rug, Rugvana. Primary closet: Lampshades, Edgar-Reeves Lighting. Roman shade fabric, Holland & Sherry.

A HOME FOR ALL SEASONS

Pages 41–52: Interior design: Shelley Wilkins, S. Wilkins Interior Design. Architectural design: Derek Hopkins, Harrison Designs. Builder: Patrick Sheehan, Sheehan Built Homes.

Pages 41–42: Exterior: Tumbled Indiana buff limestone. Lighting, Bevolo.

Pages 43–44: Foyer: Doors, R.G. Ironworks. Cabinet, Hickory Chair. Mirror, Randolph & Hein. Chandelier, Charles Paris. Chair, Madeline Stuart. Gallery: Lighting, Baker Furniture. Art, Client's own. Solarium: Windows, R.G. Ironworks. Chairs, Donghia. Fabric on chairs, Great Plains. Cocktail ottoman, Hickory Chair. Leather for cocktail ottoman, Holly Hunt. Consoles, Gregorius Pineo. Family room: Sofa, Donghia. Fabric on sofa, Larsen. Pillows on sofa, Holland & Sherry. Swivel chairs, Donghia. Fabric on swivel chairs, Lee Jofa. Cocktail table, Nancy Corzine. Side table, Hickory Chair. Lamps, Visual Comfort. Ottomans, Kelly Wearstler. Stairwell: Chandelier, Jean de Merry. Sconces, Paul Ferrante.

Pages 45–46: Breakfast room: Dining table, Parish Co. Dining chairs, Client's own. Light fixture, Zia Priven. Kitchen: Cabinetry, Block + Chisel. Countertops, Marmi Natural Stone. Pendants, Christopher Boots. Cabinet hardware, Matthew Quinn Collection. Rangetop, Wolf. Ovens, Wolf. Faucet, Kallista. Counter stools, Parish Co. Fabric on counter stools, Brentano. Game room: Pool table, Client's own. Banquette, Westside Custom Upholstery. Fabric on banquette back, GP & J Baker. Leather on banquette seat, Holly Hunt. Drink tables, Gregorius Pineo. Pendant, Gabriel Scott. Art studio: Cabinetry and worktables, Block + Chisel. Light Fixture, Visual Comfort. Artwork, Client's own. Scullery: Cabinetry, Block + Chisel. Countertops, Marmi Natural Stone. Tile, Renaissance Tile & Bath. Lighting, Jiun Ho. Steel Windows, R.G. Ironworks. Cabinet hardware, Matthew Quinn Collection. Art, Client's own.

Pages 47–48: Sitting room/study: Sofa, Client's own, Fabric on sofa, Larsen. Pillow fabric, Holland & Sherry and Great Plains. Stools, Hickory Chair. Fabric for stools, Holland & Sherry. Game table and chairs, Client's own. Window treatment fabric, Duralee. Rug, Keivan Woven Arts. Art, by owner. Dining room: Dining table and chairs, Client's own. Dining chair fabric, Donghia. Chandelier, Niermann Weeks. Wallcovering, Phillip Jeffries. Window treatment fabric, Holland & Sherry. Rug, Designer Carpets. Console, Gregorius Pineo. Lamp on console, Client's own.

Pages 49–50: Pool area: Steel windows, R.G. Ironworks. Outdoor chairs, Kettal. Pool house dining area: Cabinetry, Block + Chisel. Countertops, Marmi Natural Stone. Tile, Renaissance Tile & Bath. Dining table and chairs, Kettal. Screened porch: Sofa, Lee Industries. Fabric on sofa, Jim Thompson Fabrics. Swivel chairs, Lee Industries. Fabric on swivel chairs, Perennials. Cocktail table, Janus et Cie. Ottomans, Lee Industries. Fabric on ottomans, Jim Thompson Fabrics. Dining chairs, Kettal. Dining table, Janus et Cie.

Pages 51–52: Primary bath: Cabinetry, Block + Chisel. Countertops, Marmi Natural Stone. Tile, Renaissance Tile & Bath. Chandelier, Ironies. Sconces, Visual Comfort. Mirror, Custom. Cabinet hardware, Matthew Quinn Collection. Bench, Allan Knight. Primary bedroom: Bed, Century Furniture. Chaises, Mr. and Mrs. Howard for Sherrill Furniture. Side table, Erinn V. Bench, Century Furniture. Coverlet, Holland & Sherry. Pillow fabric, Lee Jofa. Floor lamp, Visual Comfort. Window treatment fabric, Cowtan & Tout. Primary dressing area/vanity: Cabinetry, Block + Chisel. Countertops, Marmi Natural Stone. Sconces, Visual Comfort. Mirror, Mirror Home. Chair, Kelly Wearstler.

CALIFORNIA SIMPLICITY MEETS SOUTHERN CHARM

Pages 53–62: Interior design: Kim Mauney, Kim Mauney Interiors.

Pages 53–54: Foyer: Antique chandelier. Living room: Antique settee fabric, Cowtan & Tout.

Pages 55–56: Living room: Sofa, Dmitriy & Co. Coffee table, Minton-Spidell. Antique chairs fabric, Holland & Sherry.

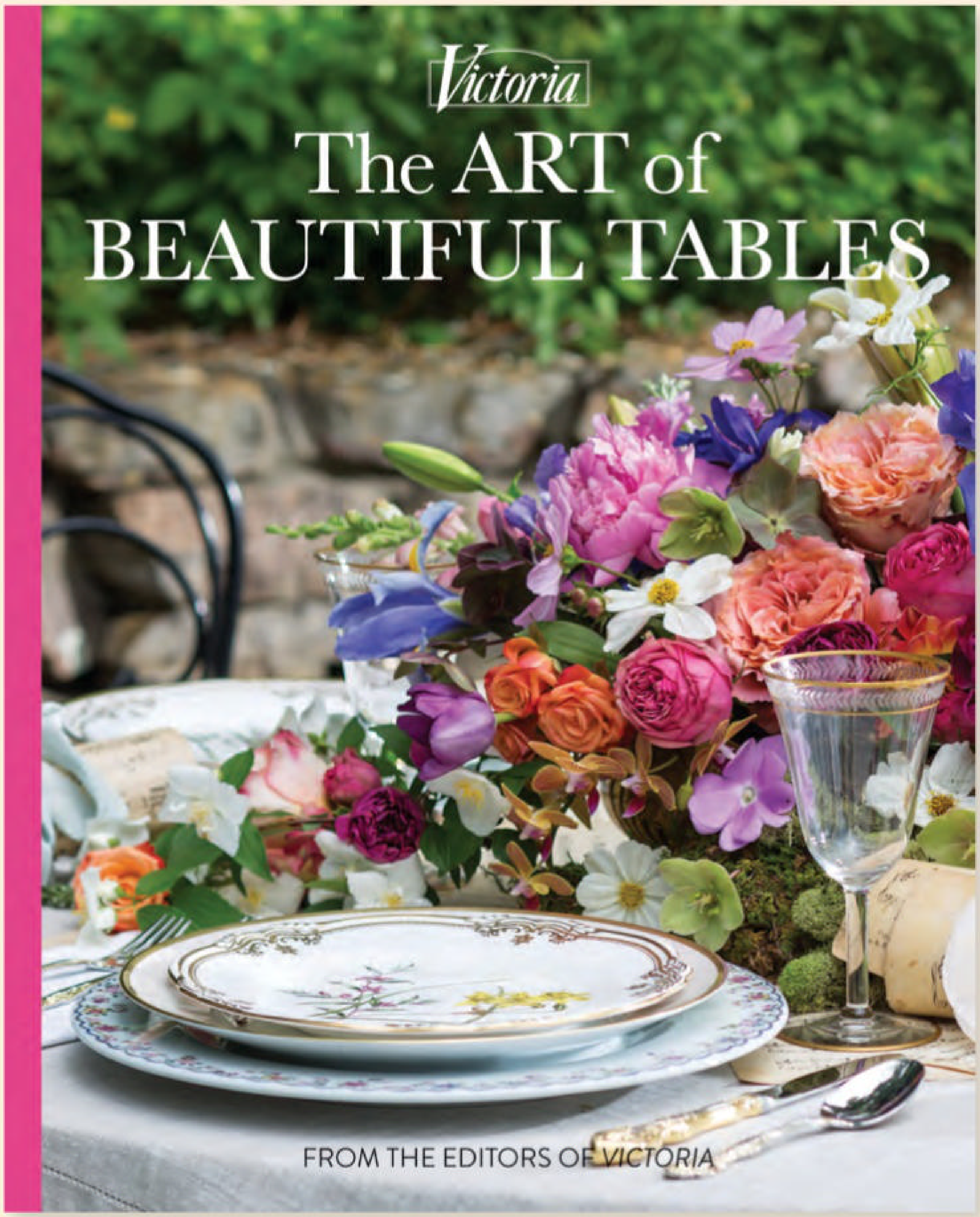
Pages 57–58: Den: Sofa, Verellen. Sofa fabric, Mariaflora. Pillows, Galbraith & Paul. Paneling, custom finished by Tony Montognese. Sitting room: Furniture, Hickory Chair. Floral wallpaper, Dessin Fournir. Buffet, Antique. Artwork over buffet, Sylvia McEwan.

Pages 59–60: Dining room: Furniture, Gregorius Pineo. Wallpaper, Cowtan & Tout. Breakfast nook: Custom table designed by Kim Mauney Interiors and made by Steve Morgan Woodworking. Chairs, Wesley Hall. Artwork, Sylvia McEwan. Kitchen: Appliances, Sub-Zero, Wolf, and Cove. Countertops, quartzite. Paint, Benjamin Moore, Bewitching Hour. Barstools, Wesley Hall. Bar: Paint, Farrow & Ball, Blue Hague.

Pages 61–62: Primary bedroom: Upholstered bed and side tables, Kim Mauney Interiors. Guest bedroom: Antique desk and chair, Client's own. Womb chair, Knoll.

SUNNY DISPOSITION

Pages 63–72: Interior design: Sandra



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Lucas, Ellen Eilers, and Courtney Marshburn of Lucas/Eilers Design Associates. Builder: Brian Thompson of Thompson Custom Homes.

Pages 63–64: Living room: Stools, Oly with Lance Woven Leather. Sofas, O. Henry House. Coffee table, Dennis & Leen. Rug, Matt Camron Rugs. Art, 1stDibs. Table lamp, Skelton Culver Stefflen Antiques and Interiors. Demilune consoles and desk behind sofa, William Gardner Antiques. Game table, Maxine Snyder. Game chairs, Pearson with Le Gracieux fabric.

Pages 65–66: Entry: Hand-painted wallpaper panels, de Gournay. Center table, Dennis & Leen. Benches, Kravet. Antique rug, Matt Camron Rugs. Baskets, Back Row Home, Houston Antique Shop. Botanical teaching specimens, William Gardner Antiques. Library: Chairs and fabric, Cameron Collection. Sofa, Lee Jofa with Castel fabric. Side tables, Oomph. Drapery, Lee Jofa with Cowtan & Tout trim. Pillow fabric, Harlequin. Dining room: Wallpaper, Schumacher. Dining table, Keith Fritz. Dining chairs, Panache with Fortuny fabric on back, Ronda Carman fabric on front, Samuel & Sons gimp. Chandelier, Iatesta Studio. Welsh dresser, Jayne Thompson Antiques. Drapery, Lee Jofa fabric with Samuel & Sons trim. Mirror, Dennis & Leen. Antique marble urns and Christopher Spitzmiller plates, FOUND.

Pages 67–68: Sitting area: Poof, OKA. Chair fabric, Mark Alexander. Pillow fabric, Lee Jofa. Kitchen: Light fixture over island, Urban Electric. Barstools, Theron with Hodsoll McKenzie fabric. Accessories, FOUND. Laundry room: Wallcovering, Bella Books, Kate Spade. Breakfast room: Wallpaper, Happy Garden, Schumacher. Chairs, Pearson. Art, Casa Gusto.

Pages 69–70: Son's room: Rug, Stark. Womb chairs and ottoman, Knoll. Drapery fabric, Holland & Sherry. Headboard fabric, Fox Linton. Wallpaper, Phillip Jeffries. Lighting, Visual Comfort. Desk chairs, Ochre. Daughter's bath: Wallpaper, Pierre Frey. Lantern, Mitzi. Daughter's room: Lamps, Stray Dog Designs. Drapery fabric, Jim Thompson Fabrics. Missoni rug, Stark. Chandelier, Julie Neill for Visual Comfort. Linens, Hamburg House.

Pages 71–72: Primary bathroom: Wallpaper, Lewis & Wood. Antique mirror, Parc Monceau. Ottoman, Lee Jofa with Perennials fabric. Primary bedroom: Headboard, Mulberry Home with Lee Jofa fabric. Bedding, Hamburg House. Sofa, Ferrell Mittman with Travers fabric. Side tables, Jan Barboglio. Bedside chests, Chelsea Textiles. Lamps, Stephen Gerould. Rug, Matt Camron Rugs. Drapery trim, Travers. Lantern, Urban Electric. Ottomans, Gregorius Pineo with Mark Alexander fabric.

REFRESHED AND REFINED

Pages 73–80: Architecture: Rick Spitzmiller and Robert Norris, Spitzmiller & Norris; Designer: Teri Duffy, T Duffy & Associates. Landscape: Land Plus Associates.

Pages 73–74: Exterior: Architecture, Spitzmiller & Norris.

Pages 75–76:: Foyer: Chandelier, Serip Lighting through Jim Thompson Fabrics. Antique walnut commodes, Robuck. Living room: Sofas, Wesley Hall. Sofa fabric, Kohro Fabric. Lantern, Dennis & Leen. Metal cocktail tables, Coup D'Etat. Andirons, Formations. Drapery fabric, Jab. Drapery trim, Holland & Sherry. Sconces, Iatesta Studio.

Pages 77–78: Dining room: Danish Cabinet, Iatesta Studio. Dining table, Dennis & Leen. Dining chairs, Lee Industries. Dining chair fabric, Great Plains. Kitchen: Counter stools, Lee Industries. Light fixture over island, Urban Electric. Roman shades fabric, Pierre Frey.

Pages 79–80: Study: Desk, Iatesta Studio. Light fixture, Circa Lighting. Bench, Miles Banquette. Bench fabric, Theo. Front powder room: Wallcovering, Studio E, Venetian Plaster Collection. Sconces, Urban Electric. Primary bedroom: Bed, Michael Taylor Designs. Bedside commodes, William Word Fine Antiques. Lamps, Porta Romana. Wing chair and ottoman, Dennis & Leen. Chair and ottoman fabric, de Le Cuona. Two-Tier Chandelier, Circa Lighting. Sconces, Vaughan Designs. Drapery fabric, Ankasa. Primary bathroom: Wallcovering, Phillip Jeffries. Roman shade fabric, Holland & Sherry. Roman shade trim, Samuel & Sons. Sconces, Waterworks. Chandelier, Circa Lighting.

LOOKOUT FARM

Pages 81–90: Interior design: Leigh Johnson Interiors. Architecture: Rosney Co. Architects. Builder: Ilex Construction.

Pages 81–82: Living room: Pink sofas, Hickory Chair. Swivel armchairs, Highland House. Rug, Restoration Hardware. Custom brass coffee table, Leigh Johnson Interiors and Pelton Metalworks. Trestle table, Martin & Brockett. Trestle table lamps, Arteriors.

Pages 83–84: Exteriors: Exterior paint, Benjamin Moore, Black Fox. Living room: Twig side table lamp, Folly Charlottesville. Custom paneling, Ilex Construction and The Valley Craftsmen, Ltd. Steel-and-glass doors, Wellborn + Wright. Dining room: Table, Restoration Hardware. Antique rug, Eliko Rugs. Double chandeliers, Maddux Lighting Gallery & Supply. Antique demilune tables, Kenny Ball Antiques. Italian copper palm wall sconces, Mario Villa from Fritz Porter.

Pages 85–86: Kitchen: Brass double pull pendants, Florian Schulz. Polished quartzite countertops in Delicato, Marva. Stove and oven, Lacanche Ranges. Cabinetry, Barger's Custom Cabinets, LLC. Bar: Cabinetry, Barger's Custom Cabinets, LLC. Light fixture, 1stDibs. Hardware, Restoration Hardware. Ceiling details and finish, The Valley Craftsmen, Ltd. Breakfast room: Wallpaper, Schumacher. Table, West Elm. Antique chairs with Stroheim trim. Art, Rebecca Johnson. Den: Love seat and ottomans, Highland House. Ottoman fabric, Schumacher. Woven wood shade, Hunter Douglas.

Pages 87–88: Cottage guest room: Wallpaper and ikat fabric, Manuel Canovas. Linens, Serena & Lily. Beside tables, Made Goods. Orange sconces, Sazerac Stitches. Child bedroom: Yellow twin beds, One Kings Lane. Roman shade fabric, Molly Mahon. Striped rug, Patterson Flynn. Child bath: Side chair and stool, HomeGoods. Vanity and faucet, Ferguson. Sconces, Maddux Lighting Gallery & Supply. Blue bedroom: Wallpaper, Lake August. Roman shade fabric, Brunschwig & Fils. Linens, Restoration Hardware. Night chests, Horchow.

Pages 89–90: Primary bedroom: Chandelier, AmericanEye. Bed, Highland House. Linens, Matouk. Table lamps and leather sofa, Regina Andrew Detroit. Bedside tables, Bernhardt. Grasscloth wallpaper, Phillip Jeffries. Primary bathroom: Fixtures, Waterworks. Marble in Calacatta Cielo, Marva. Light pendants, The Light Factory. Tile and stone fabrication, Cogswell Stone. Brass armature for vanity, Pelton Metalworks.

LAKESIDE DELUXE

Pages 91–100: Interior design: Susan Bozeman, Susan Bozeman Designs. Architecture: William T. Baker. Landscape design: Chris Holden, Land Plus Associates.

Pages 93–94: Living room: Rug, Montagne Handwoven. Sofa and chairs, M. Southern Design Concepts. Sofa fabric, Cowtan & Tout. Chair fabric, Osborne & Little. Coffee table, Jerry Pair. Entry hall: Rug, Surena Rugs. Chair, Holland MacRae. Pool: Lounges, Janus et Cie.

Pages 95–96: Dining room: Table, Skylar Morgan. Host chairs, Bernhardt. Dining chairs, Dennis & Leen. Chandelier, Formations. Kitchen: Drapery fabric, Galbraith & Paul. Bar stools, Hickory Chair. Range, La Cornue. Breakfast room: Drapery fabric, Galbraith & Paul. Rug, Stark. Chandelier, Formations.

Pages 97–98: Study: Rug, Stark. Desk and wing chairs, Holland MacRae. Chandelier, Paul Ferrante. Game room bar: Stools, Palecek. Powder room: Wallpaper, Lewis & Wood. Guest bedroom: Bed, Bernhardt. Drapery fabric, Penny Morrison. Chairs, Moss Studios.

Pages 99–100: Primary bedroom: Chandeliers, Paul Ferrante. Grasscloth, Phillip Jeffries. Bed, Ferrell Mittman. Bedside tables, Chelsea Textiles. Rug, Stark. Her study: Chaise fabric, Peter Fasano. Desk, Foxglove Antiques & Galleries. Grasscloth wallcovering, Phillip Jeffries. Primary Bathroom: Tub, Waterworks. Drapery fabric, Galbraith & Paul. Chandelier, Visual Comfort.

ARCHITECTURE JOURNAL

Page 101–103: Photography courtesy of Nievera Williams Design.

DESTINATIONS

Page 105: The Duke Mansion, Charlotte, North Carolina.

COLOR CRUSH

Page 113: See Directory of Companies for company contact information.

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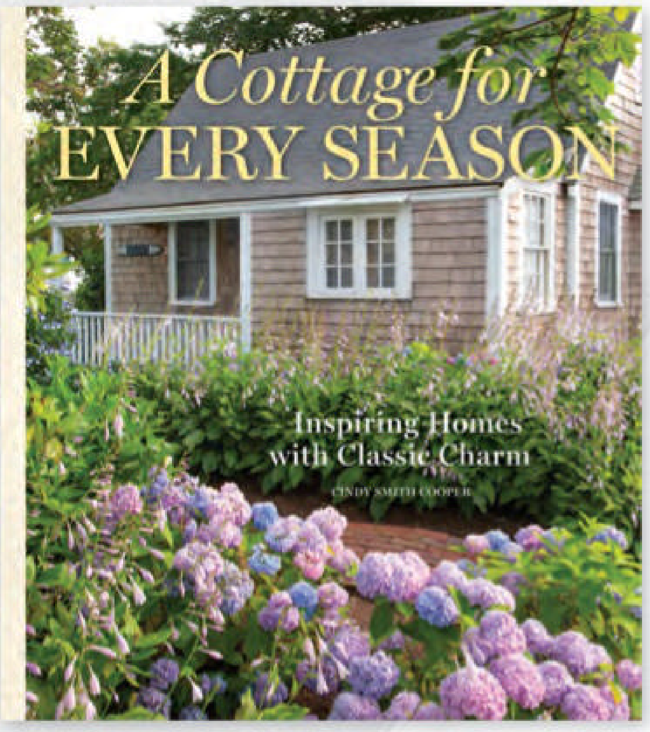
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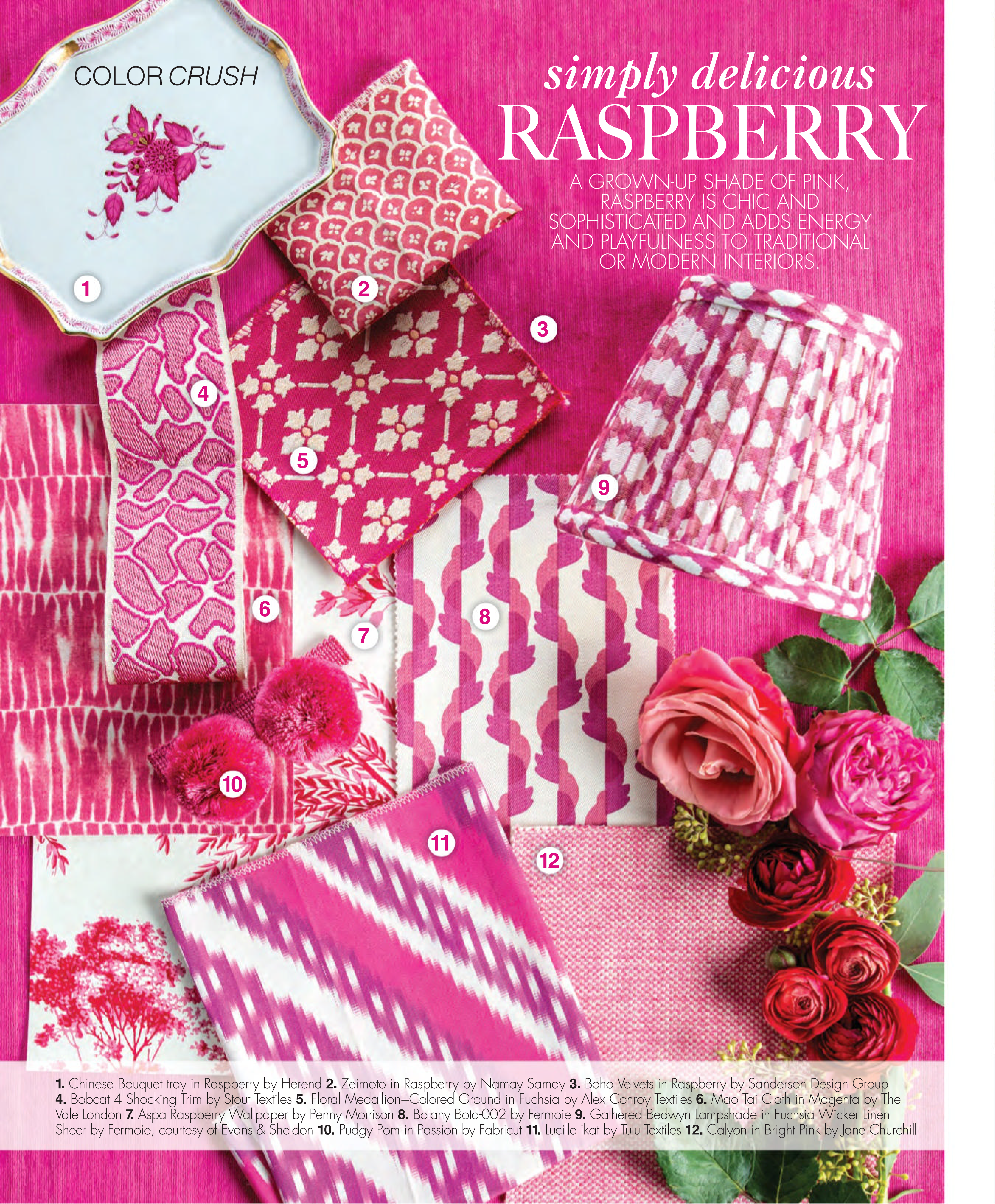

1. Chinese Bouquet tray in Raspberry by Herend **2.** Zeimoto in Raspberry by Namay Samay **3.** Boho Velvets in Raspberry by Sanderson Design Group **4.** Bobcat 4 Shocking Trim by Stout Textiles **5.** Floral Medallion–Colored Ground in Fuchsia by Alex Conroy Textiles **6.** Mao Tai Cloth in Magenta by The Vale London **7.** Aspa Raspberry Wallpaper by Penny Morrison **8.** Botany Bota-002 by Fermoie **9.** Gathered Bedwyn Lampshade in Fuchsia Wicker Linen Sheer by Fermoie, courtesy of Evans & Sheldon **10.** Pudgy Pom in Passion by Fabricut **11.** Lucille ikat by Tulu Textiles **12.** Calyon in Bright Pink by Jane Churchill

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